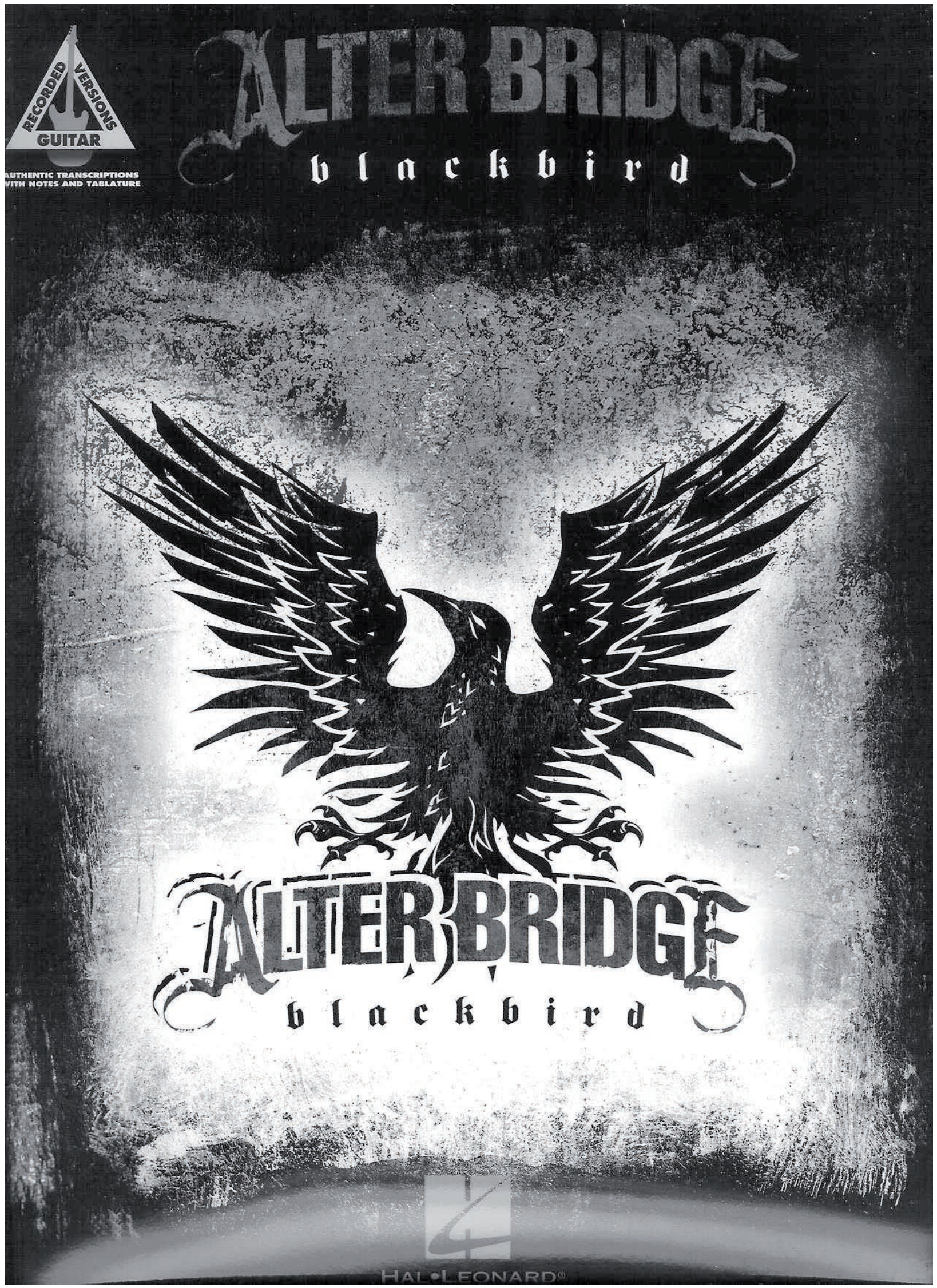
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ALTER BRIDGE
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HAL•LEONARD®

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157 GUITAR NOTATION LEGEND

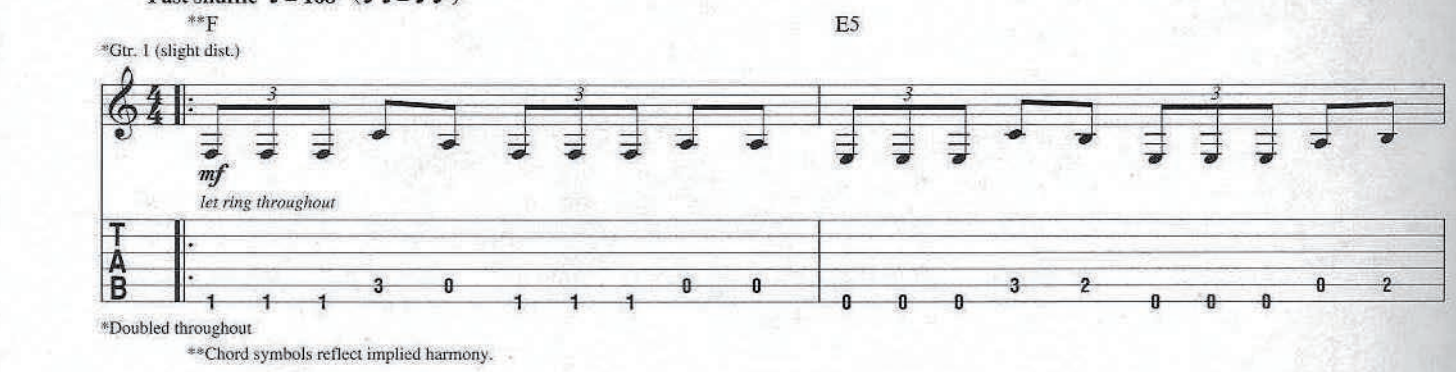
Ties That Bind

Words and Music by Mark Tremonti and Myles Kennedy

Tune down 1 step:
(low to high) D-G-C-F-A-D

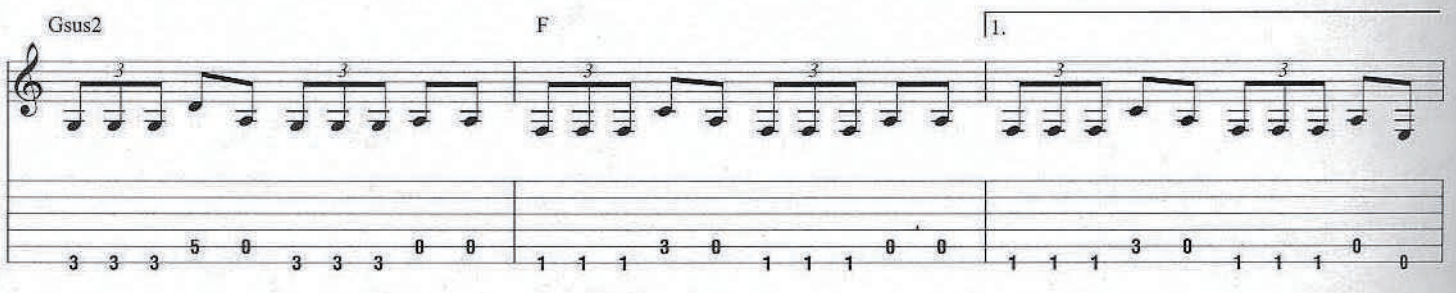
Intro

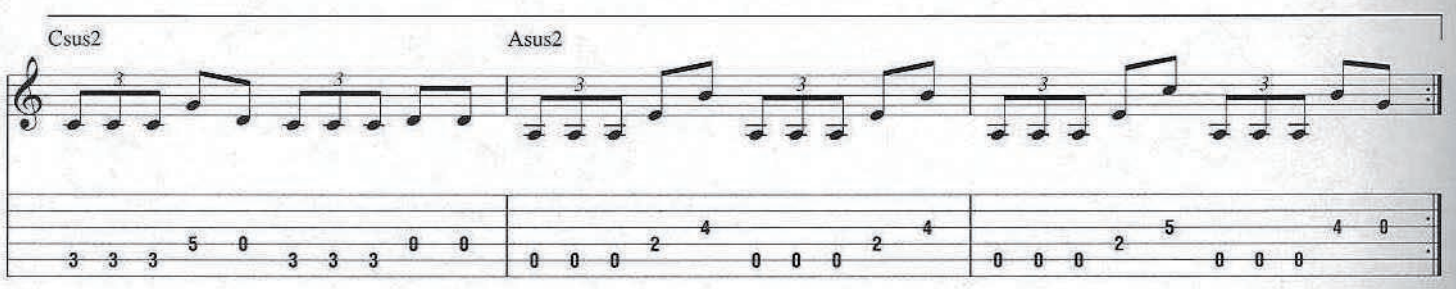
Fast shuffle ♩ = 168 (♫ = ♩³♪)

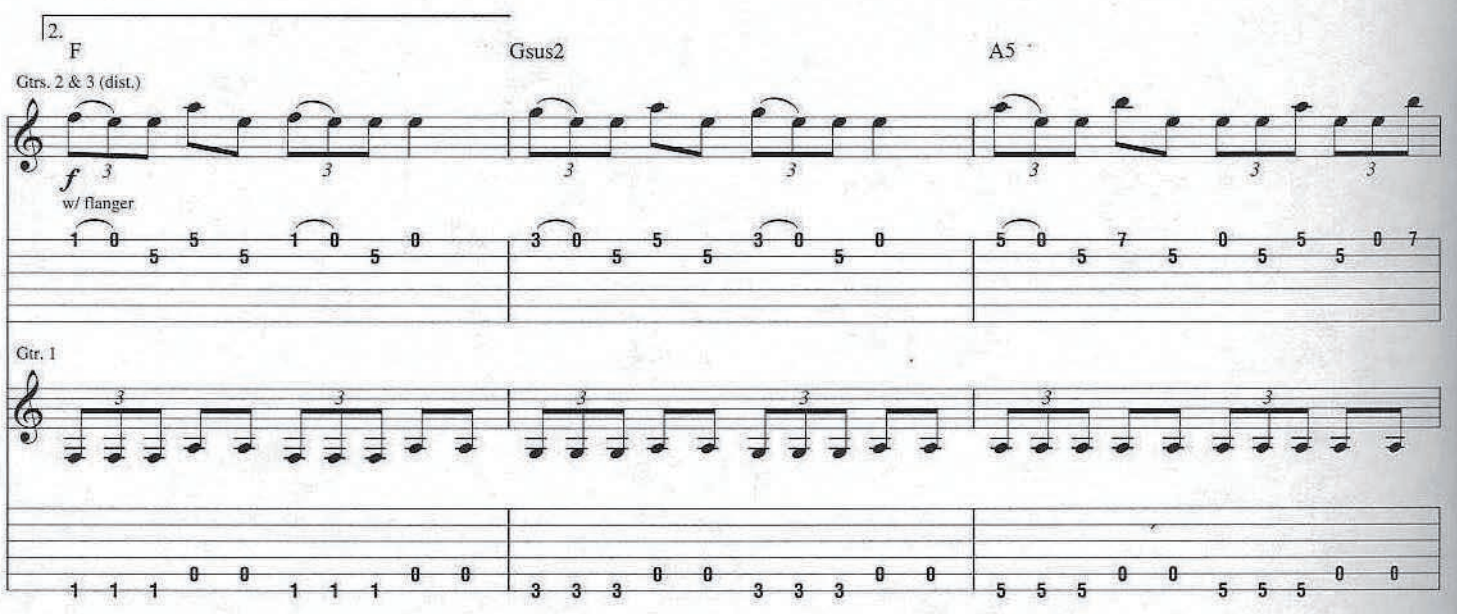


*Doubled throughout

**Chord symbols reflect implied harmony.







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Gtrs. 1, 2 & 3 tacet

E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 E5 F5 E5 D5

(Ah.)

Gtrs. 4 & 5 (dist.)

f

P.M. P.M. P.M. P.M. P.M. P.M.

E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 E5 D(♭5) D♯(♭5) E5 F5 E5 D5 E5 F5 E5

Gtrs. 4 & 5

Riff A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 N.C.

1. I

End Riff A

15ma

P.M. P.M. P.M. P.M. P.M. P.M.

Harm.

Verse

E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5

tear on the leash that keeps me con - tained and con - trolled.

Riff B

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

F5 E5 D5 E5 B5 C5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5

Let me go. I wan - na break free and bite my way out of this

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

𝄋 Chorus

Half-time feel

E5 F5 E5 D5 E5 D5 C5 B5 C5 B5 A5 F5

hole. One last hope to

End Riff B

Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M.

*w/ echo set for half-note regeneration w/ 3 repeats.

E5 G5 F5

rise and break a - way a - bove the fad - ed line.

C5/G Asus2 N.C.

Way be - yond the ties that bind. This I

End Rhy. Fig. 1

*w/ echo as before.

Gtrs. 4 & 5: w/ Rhy. Fig. 1 (1st 4 meas.)

F5 E5 G5 F5

know, the risk is worth the gain. It's worth the sac - ri - fice.

**As before

To Coda

End half-time feel

C5/G Asus2 N.C.

Way be - yond the ties that bind.

Gtrs. 4 & 5

Rhy. Fig. 2

End Rhy. Fig. 2

***As before

Interlude

Gtrs. 4 & 5: w/ Riff A

E5 F5 E5 D5 E5 F5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5

Verse

Gtrs. 4 & 5: w/ Riff B

F5 E5 D5 N.C. E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5

2. I run, but the chains pull me right back to the

Gtrs. 4 & 5

15ma

Riff C

Gtr. 6 (dist.)

mf

Harm.

E5 F5 E5 D5 E5 F5 E5 D5 E5 B5 C5 D5

floor. You con - trol. I

End Riff C

Gtr. 6: w/ Riff C

E5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 D5

rat - tle the cage, I won't be your slave an - y -

D.S. al Coda

E5 F5 E5 D5 E5 D5 C5 B5 C5 B5 A5

more. One last

Coda

Interlude

E

(Ah.)

Gtrs. 7 & 8 (dist.)

f

1/2

Gtrs. 4 & 5

~LWF0007

You

P.S.

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

Bridge

E5 D5 E5 F5 E5 N.C. E5 F5 E5

broke me in - to piec - es. Don't tell me what to be.

P.M. P.M. P.M. P.M.

N.C. E5

Damn you all, I'm gon - na find my way.

P.M.

Gtrs. 7 & 8 tacet

F5 D5 F5 E5 D5 E5 F5 E5 D5 E5 F5 E5 F5 E5 F5

1/2

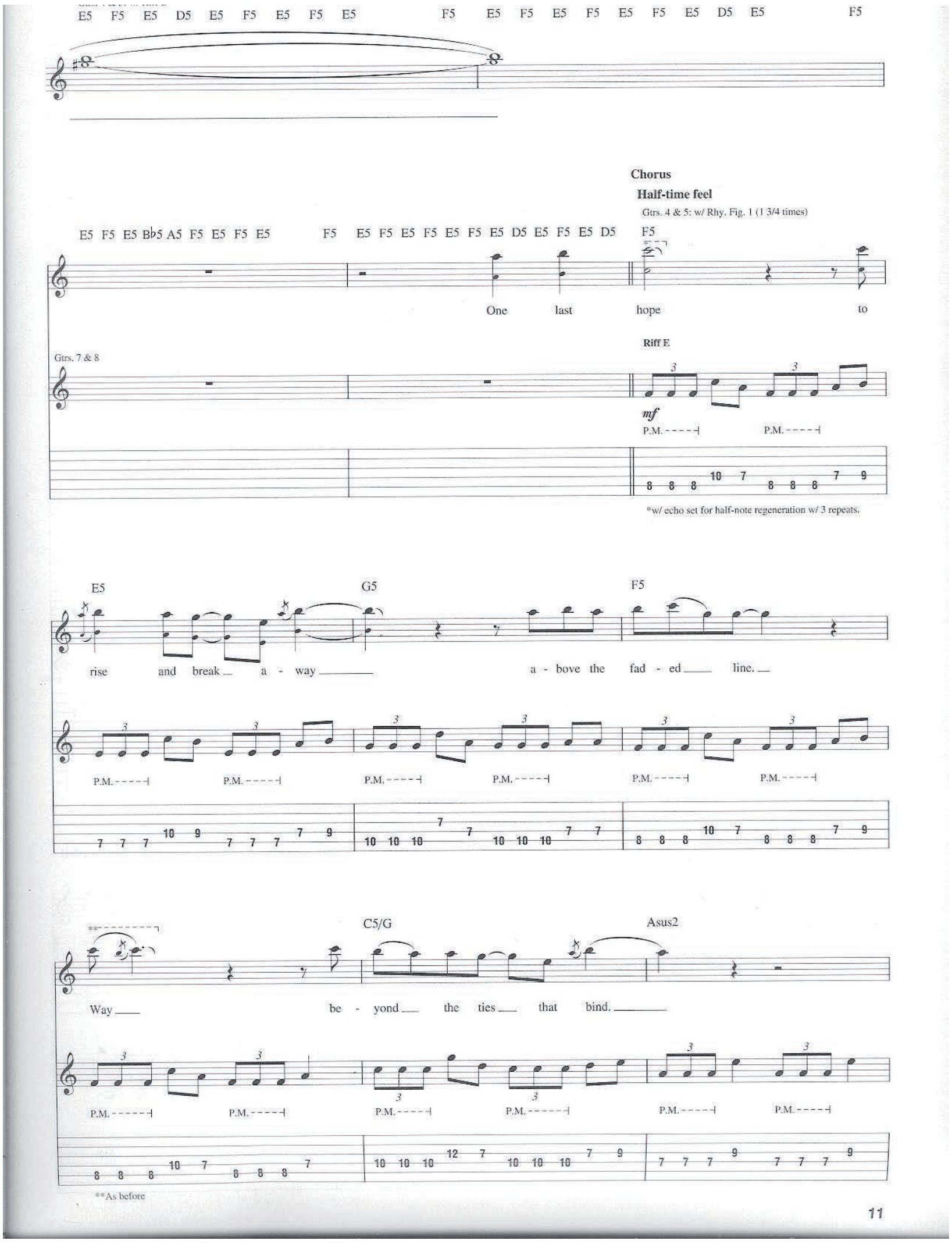
Riff D

P.M. P.M.

E5 F5 E5 F5 E5 F5 E5 D5 E5 F5 E5 F5 E5 B♭5 A5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 D5 E5 F5 E5 D5

Gtrs. 4 & 5

End Riff D


E5 F5 E5 D5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 D5 E5 F5
Chorus
Half-time feel
Gtrs. 4 & 5: w/ Rhy. Fig. 1 (1 3/4 times)
E5 F5 E5 B♭5 A5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 D5 E5 F5 E5 D5 F5
One last hope to
Riff E
Gtrs. 7 & 8
mf
P.M.
*w/ echo set for half-note regeneration w/ 3 repeats.
E5 G5 F5
rise and break a - way a - bove the fad - ed line.
C5/G Asus2
Way be - yond the ties that bind.
**As before

Gtr. 8: w/ Riff E

N.C. F5 E5

This I know, the risk is worth the gain.

End Riff E

Gtr. 7

P.M. P.M. P.M. P.M. P.M. P.M.

*w/ echo as before.

G5 F5

It's worth the sac - ri - fice. Way be -

P.M. P.M. P.M. P.M. P.M. P.M.

**As before

End half-time feel

Gtrs. 4 & 5: w/ Rhy. Fig. 2

C5/G Asus2 N.C.

yond the ties that bind.

P.M. P.M. P.M. P.M. P.M. P.M.

~LWF0011

Outro-Guitar Solo

Gtr. 7 tacet

F5 E5 G5

Gtr. 9 (dist.)

f

1 1/2

Rhy. Fig. 3

Gtrs. 4 & 5

F5 C5/G G5

1 1/4

End Rhy. Fig. 3

Asus2 Am Asus2

rake

1/2 1/2

Gtrs. 4 & 5: w/ Rhy. Fig. 3
Gtr. 9 tacet

F5 E5 G5

Gtr. 2

Gtr. 3

Gtrs. 2 & 3 tacet

F5 C5/G G5

Gtr. 9

1/2

Gtr. 2

(8)

Gtr. 3

(5)

Asus2

Gtr. 8

8va

1/2

19

Gtr. 7

8va

20

Gtr. 9

Gtrs. 4 & 5

Gtrs. 7, 8 & 9 tacet

E5 F5 E5 D5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 D5 Dm D5 Dsus2 Dm

Gtr. 4

Gtr. 5

P.M.

E5 F5 E5 D5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 D5 F5 E5 D5 E5 N.C.

Gtrs. 4 & 5

~LWF0014

Come to Life

Words and Music by Mark Tremonti and Myles Kennedy

Drop B tuning, down 1/2 step:
(low to high) B♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately ♩ = 97

*B5

Gtr. 1 (dist.)

*Chord symbols reflect basic harmony.

**Gtrs. 1 & 2

B5

1/2

**Gtr. 2 (dist.), played *f*.

G B5 E5 D5

P.M.

P.H.

Verse

B5

1. Hey, tore a - way the veil of weak - ness. The en - e - my
2. Hey, the bul - let - proof are so re - sil - ient to ev - 'ry fool

Riff A

P.M.

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~LWF0015

G B5 E5 D5

now lies be - neath us. I think we're safe.
with an o - pin - ion. They nev - er break. Uh, by the way,

End Riff A

P.M. P.M. P.H.

*w/ echo set for quarter-note regeneration w/ 3 repeats.

Gtrs. 1 & 2; w/ Riff A

B5

Hey, won't be held down an - y long - er. No dis - grace
yeah, we scream to find a rea - son. Nev - er doubt

G B5 E5 D5

and no dis - hon - or. Keep us chained.
or stop be - liev - ing and es - cape, oh,

**As before, 1st time only.

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1

B

Oh.
ho.

There's

Gtrs. 1 & 2

Rhy. Fill 1

Gtrs. 1 & 2

~LWF0016

Chorus

Bsus2

noth - ing we should have to fear. It's al - right,

Rhy. Fig. 1

(Noth - ing else, it's al - right,

Asus4 A G D5

we've come to life. We'll

we've come to life, come to life.

Bsus2

nev - er shed an - oth - er tear. It's al - right,

Noth - ing else, it's al - right,

Asus4 A G B5 F5 D5 B5 E5 C♯5

we've come to life.

we've come to life.)

End Rhy. Fig. 1

1/4

~LWF0017

1.

Interlude

B5

2.

Interlude

B5

Riff B1

Gtr. 3 (dist.)

mf

End Riff B1

Gtrs. 1 & 2: w/ Riff B
Gtrs. 3 & 4: w/ Riffs B1 & B2

8va

Gtr. 5 (dist.)

mf

Riff B2

Gtr. 4 (dist.)

mf

End Riff B2

Riff B

Gtrs. 1 & 2

End Riff B

Guitar Solo

Gtr. 5 tacet

D Dsus4 D A Asus4 A

8va

Gtr. 6 (dist.)

f

1/2

fdbk.

loco

let ring

2 1/2

1 1/2

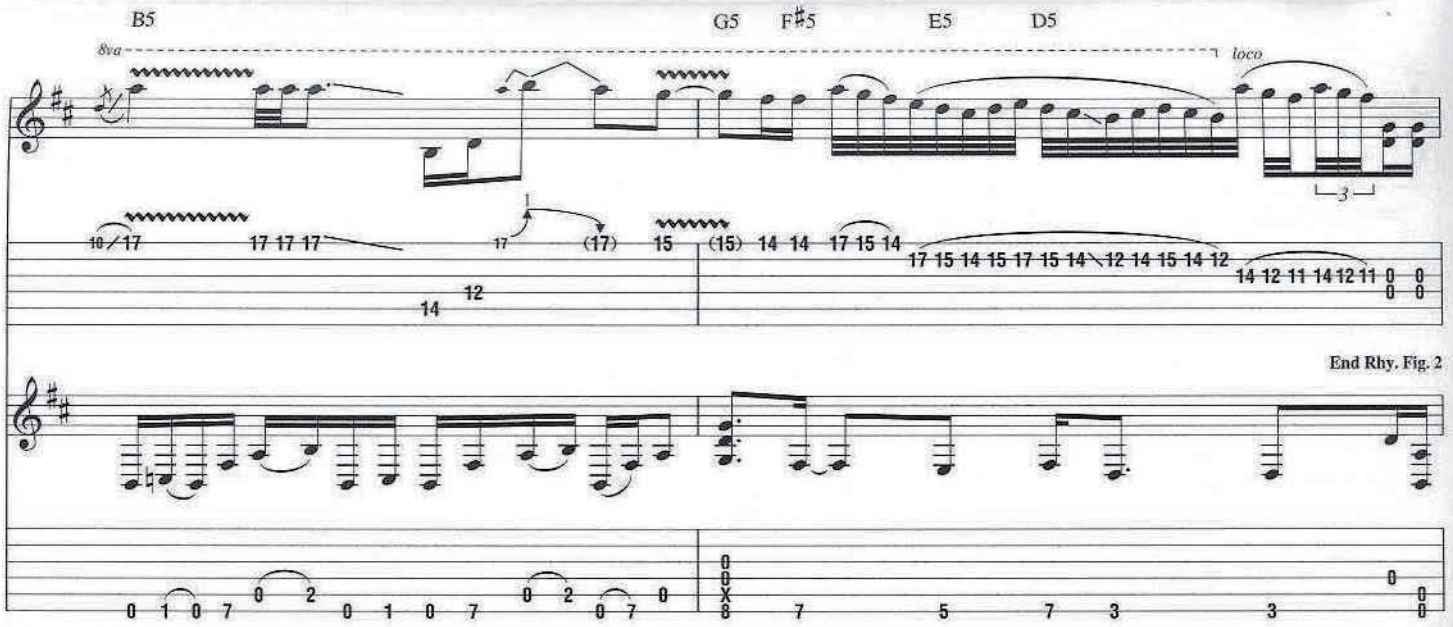
loco

Gtr. 5

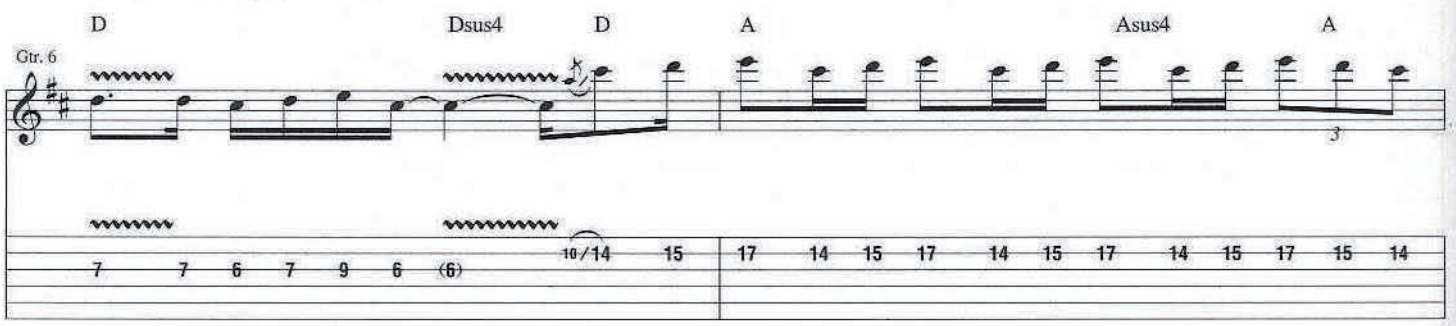
Rhy. Fig. 2

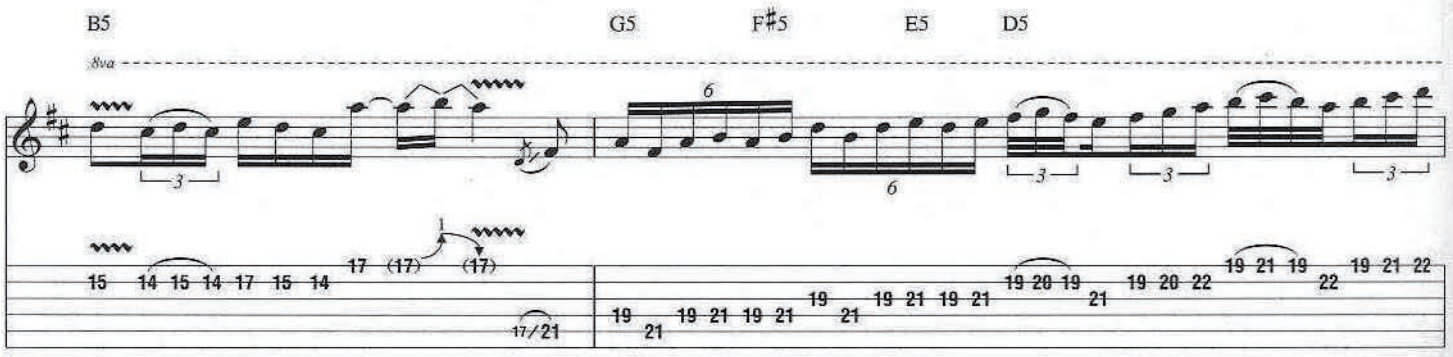
Gtrs. 1 & 2

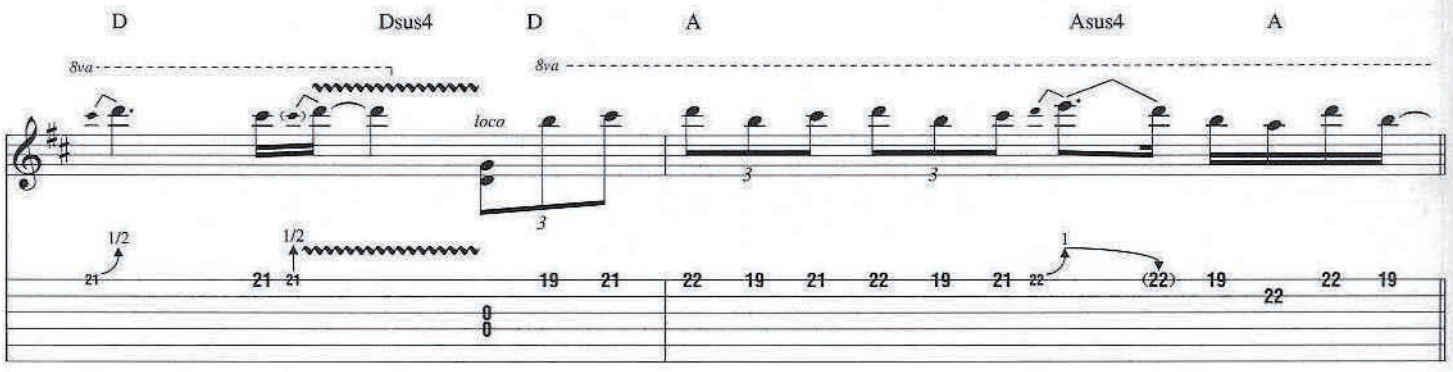
~LWF0018



Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)







~LWF0019

Bridge

B

Now, wick - ed tongues can speak and re - write his - to - ry,

8va

Gtr. 6

loco

mp

*w/ delay

(19) 0

Gtr. 7 (slight dist.)

*Set for half-note regeneration w/ 3 repeats.

mf

Gtrs. 1 & 2

pp

0

Gtrs. 1 & 2 tacet

A G A B5

but you can't keep the truth con - tained. And like the song was sung,

Gtr. 6

w/ bar

(0)

pp

-1 -2 1/2

Gtr. 7

Gtr. 8 (slight dist.)

mf

let ring throughout

~LWF0020

Gtr. 6 tacet

Gtrs. 7 & 8 tacet

A5 N.C. B5 G5 F♯5 E5 F♯5 D5 E5

re - al - ize we're one and don't for - get we're here to stay. There's

Gtr. 7

12 12 14 14 11 11 11 11 11 11 12 11 11 11 11 11
X X X X X X X X X X X X X X X X
10 10 12 12 9 9 9 9 9 9 10 9 9 9 9 9

Gtr. 8

4 4 4 4 4 4 2 2
0 0

Gtrs. 1 & 2

f

P.M. - -|

0 0 8 7 5 7 3 5

Chorus

Gtr. 2: w/ Rhy. Fig. 1

Bsus2

noth - ing we should have to fear. It's al - right,
(Noth - ing else, it's al - right,

Gtr. 1

8 8 8 8 9 9 9 9 9 12 12 12 12 11 11 11 11 11 11 11
X X X X X X X X X X X X X X X X X X X X
6 6 6 6 7 7 7 7 7 10 10 10 10 9 9 9 9 9 9 9

~LWF0021

Asus4 A G D5

we've come to life. We'll
we've come to life, come to life.

Bsus2

nev - er shed an - oth - er tear. It's al - right,
Noth - ing else, it's al - right,

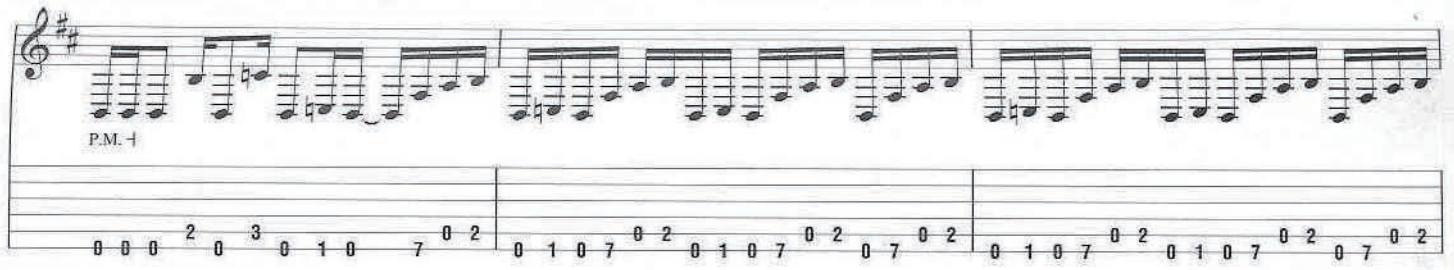
Asus4 A G B5 F5 D5 B5 E5 C♯5

we've come to life. Ah.
we've come to life.)

Outro

B5

Gtrs. 1 & 2



Free time

Gtr. 10 (dist.)

mf
w/ reverb

Gtr. 9 (dist.)

mf
w/ reverb

Gtrs. 1 & 2

pp

1/2

*Bend string behind nut.

Gtrs. 1 & 2 tacet

Gtr. 10

pp

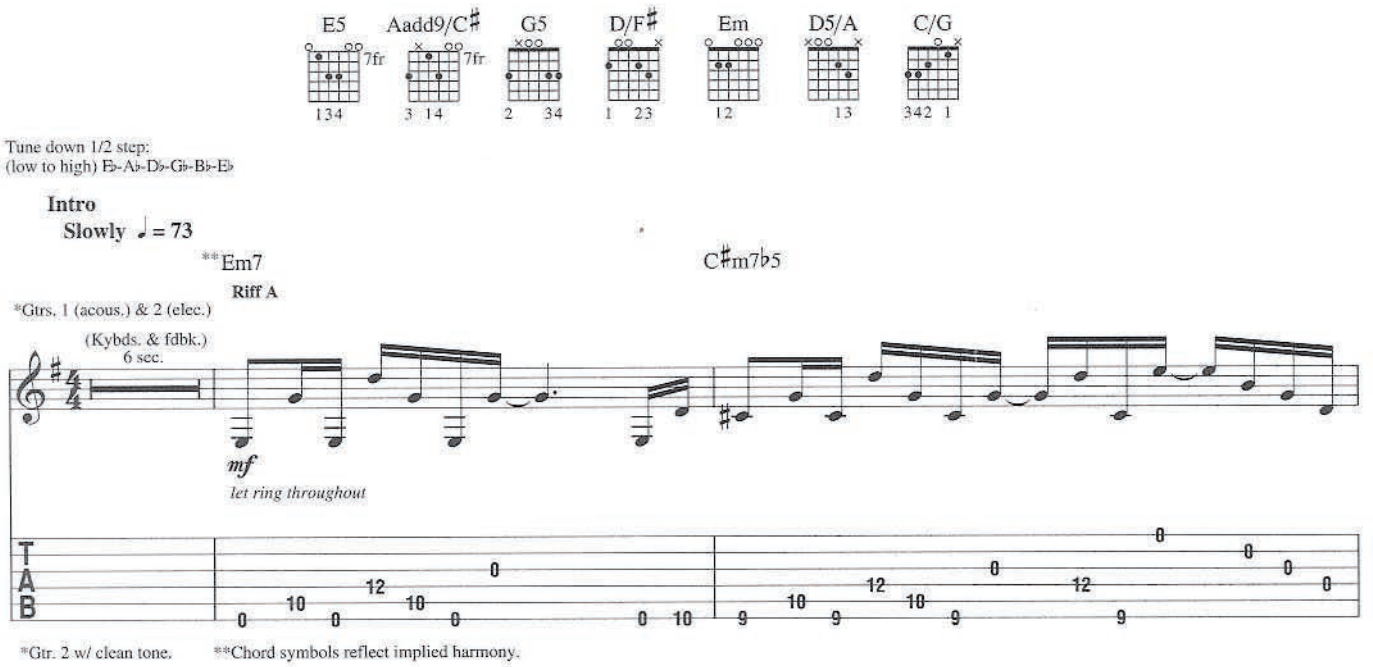
Gtr. 9

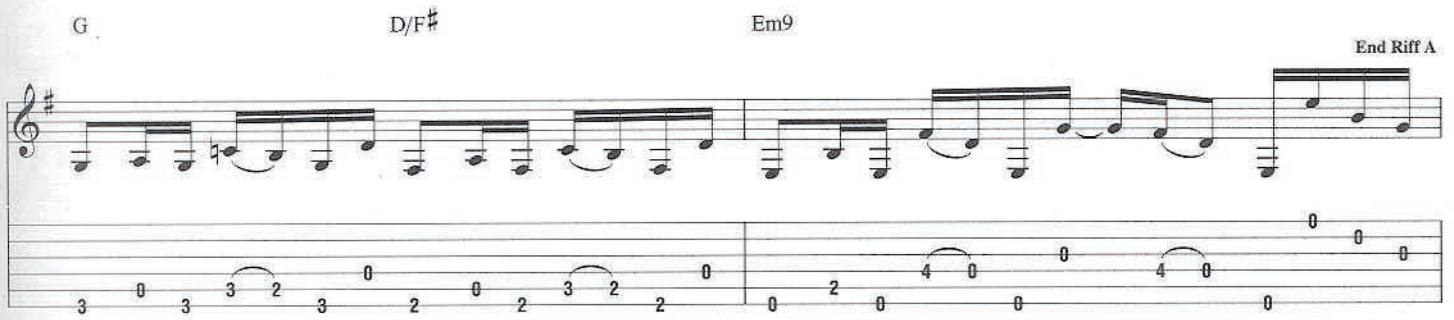
pp

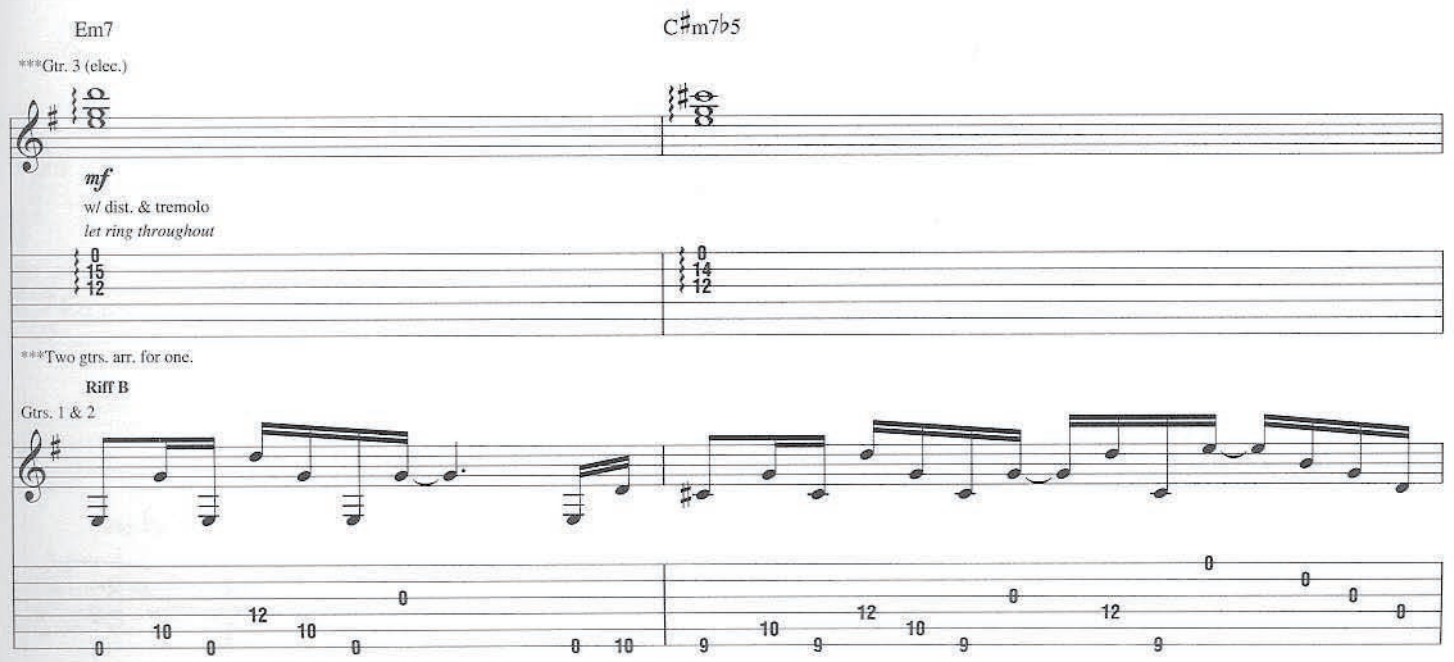
~LWF0023

Brand New Start

Words and Music by Mark Tremonti and Myles Kennedy







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~LWF0024

G D/F♯ Em9

Harm.

12 12 12

End Riff B

3 0 3 3 2 3 2 0 2 3 2 2 0 0 2 0 4 0 0 0 4 0 0 0 0 4

Verse

Gtrs. 1 & 2: w/ Riff A (1 1/2 times)
2nd time, Gtr. 3 tacet

Gtr. 3 tacet

Em7 C♯m7♭5

1. A - gainst the sky, streams of light
2. This des - ert road that we call home,

Gtr. 3

pp

(12)

G D/F♯ Em9

call out to me and you.
this is our des - ti - ny.

Em7 C♯m7♭5

We leave as one, we've just be - gun
We'll chase the set - ting sun as we out - run

~LWF0025

G D/F♯ Em9

to find the sol - ace we're due.
a life of ag - o - ny.

Gtrs. 1 & 2

G D/F♯ Em9

This is a life we must choose.
God, how we ache to be free.

We will make

Gtrs. 1 & 2

*Gtr. 4 (elec.)

f
w/ dist.

*Two gtrs. arr. for one.

Chorus

Gtrs. 1 & 2 tacet

C5/G G5 D5/A A5

a brand new start from the piec - es torn a - part. The break of day

(0)

Rhy. Fig. 1

2nd time, Gtr. 4: w/ Fill 1

G5 C5/G Em(add9) C5/G G5

— is be - fore — us. Cast your sor - rows — to the wind, — let the high -

Gtr. 4

D5/A A5 E/G♯ G5 C5/G 1. Em(add9)

- way — take us in — as we es - cape — the dis - or - - der.

End Rhy. Fig. 1

Interlude

Gtrs. 1 & 2: w/ Riff B

Gtr. 4 tacet

Em7 C♯m7♭5 G D/F♯ Em9

Gtr. 3

mf

Harm.

Gtr. 4

pp

Fill 1

Gtr. 4

~LWF0027

2.

Guitar Solo

Em(add9) Em(add9) A/C♯

der. Oh, oh.

Gtr. 5 (elec.)

mf

*w/ dist. & wah-wah

*Wah-wah used as filter.

Gtr. 4

mf

G5 D/F♯ E5 E5

Rhy. Fig. 2

Gtr. 1

f

~LWF0028

Aadd9/C♯ G5 D/F♯

Em D5/A E5

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

End Rhy. Fig. 2

8va loco

*P.M.

*Gradually lift P.M.

Aadd9/C♯ G5 D/F♯

8va loco

~LWF0029

Em D5/A E5

let ring

Aadd9/C♯ G5 D/F♯

8va loco

let ring

Em D5/A

We will make

8va loco

Chorus

Gtr. 4: w/ Rhy. Fig. 1

C/G G5 D5/A A5

a brand new start from the piec - es torn a - part. The break of day

8va

Gtr. 5

P.H.

1/2

Pitch: F♯ G

Rhy. Fig. 3

Gtr. 1

Gtr. 5 tacet

G5 C/G Em(add9)

is be - fore us. Cast your sor -

8va

fdbk.

p

(2)

Pitch: E

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3

C/G G5 D5/A A5 E/G♯

- rows to the wind, let the high - way take us in as we es - cape

~LWF0031

G5 C/G Em(add9)

— the dis - or - der. We'll make our way, —

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 4

Outro

Gtr. 1: w/ Rhy. Fig. 3 (1st 2 meas., 2 times)
Gtr. 4: w/ Rhy. Fig. 1 (1st 2 meas., 3 times)

C/G G5 D5/A A5

— we'll make our way, — we'll make our way, —

(We'll make our way, — we'll make our way, —

Gtr. 5

C/G G5 D5/A A5

— we'll make our way, — oh, — ho. —

we'll make our way, — we'll make our way.) —

~LWF0032

Gtr. 1: w/ Rhy. Fig. 3

C/G G5 D5/A A5

Oh, ho.

Gtr. 4: w/ Rhy. Fig. 4

G5 C/G Em(add9)

G5 C/G Em

Gtr. 1

(cont. in notation)

Gtr. 5

8va

fdbk.

1/2

Gtr. 4

Em7 C♯m7♭5

8va

Gtr. 5

fdbk.

1/2

(15) (15) (15)

Gtrs. 1 & 2

Gtr. 4

G D/F♯ Em9

8va

rit.

p

w/ misc. fdbk.

(15) (15)

rit.

rit.

pp

Buried Alive

Words and Music by Mark Tremonti and Myles Kennedy

Gtrs. 1 – 6: Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Gtr. 7: Open G tuning, down 1/2 step:
(low to high) D♭-G♭-D♭-G♭-B♭-D♭

Intro

Moderately slow ♩ = 81

*C5 Fsus2 Dadd4 B♭5 F5

Gtr. 2 (dist.)

f

**w/ wah-wah

**Used as filter.

Riff A **End Riff A**

Gtr. 1 (clean)

mf

let ring throughout

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

C5 Fsus2 Dadd4 B♭5 F5

Gtr. 2

fdbk.

Pitch: D

***Gtr. 3 (dist.)

f

P.S.

***Two gtrs. arr. for one.

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C5 F5 D5 B♭5 F5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 1

C5 F5 D5 B♭5 F5

Gtr. 2

w/ bar w/ bar w/ bar

C5 F5 D5 B♭5 F5

Gtr. 2

Gtr. 3

~LWF0036

C5 F5 D5 B♭5 D5 F5 E5 D5 C5 N.C.

1. I twist and turn

8va

let ring

w/ bar

P.M. P.M.

Verse

Gtr. 2 tacet

B♭5 D5 F5 E5 D5 C5 G5 F♯5 F5 D5 F5 D5 F5 E5 D5 F5 A♭5

in the dark - est space. Can't find my worth

Gtr. 3 **Rhy. Fig. 2**

P.H. P.M. P.M.

B♭5 D5 F5 E5 D5 C5 G5 F5 D5 F5 D5 F5 E5 D5 F5 A♭5 B♭5 D5 F5 E5 D5 C5 F♯5 F5

as I numb the pain. Glass to the sky with a

End Rhy. Fig. 2 **Rhy. Fig. 3**

P.M. P.M. P.M.

*w/ echo set for quarter-note regeneration w/ 3 repeats.

~LWF0037

D5 F5 D5 F5 E5 D5 F5 A♭5 B♭5 D5 F5 E5 D5 C5 G5 F5 D5

black - tooth grin. This whis - key smile takes me down a - gain. I'm

End Rhy. Fig. 3

P.M. P.M. P.M. P.H. P.M.

Pre-Chorus

B♭/D D5

cold and I'm so a - fraid that

(I'm cold, so a - fraid,

Gtr. 4 (slight dist.)

mf

0 0 0 15 0 0 0 14

Gtr. 5 (dist.)

mf

P.M.

0 0 0 15 14 12 0 0 0 15 14 12 0 15 14 12 0 0 0 15 14 12 0 0 0 15 14 12 0 15 14 12

Gtr. 3

pp

~LWF0038

Csus2/D

B♭/D

I'm too weak and I can't change.

I'm too weak, I can't change.)

Gtr. 4

0 10 12 15

0 0 0 15

Gtr. 5

P.M.

0 0 0 15 14 12 0 0 0 15 14 12 0 15 14 12

0 0 0 15 14 12 14 (14)

1/2

Gtrs. 3 & 6 (dist.)

f

17

𝄋 **Chorus**

Gtrs. 4 & 5 tacet
3rd time, Gtr. 2 tacet

C5 F5 D5 B♭5 F5

I've been bur - ied a - live and I don't wan - na be here an - y - more.

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 3 & 6

*Sing 1st time only.

~LWF0039

Gtr. 6: w/ Rhy. Fig. 4 (2 times)

C5 F5 D5 B♭5 F5

Reached out a thou - sand times for a hand to pull me from be - low.

Gtr. 3

To Coda 1

To Coda 2

Gtr. 3: w/ Rhy. Fig. 4

C5 F5 D5 B♭5 F5

I been bur - ied a - live in a world of con - stant sor - row.

C5 F5 D5 B♭5 D5 E5 F5

Reach down to - night and set me free... save to - mor - row.

Gtr. 3

1/2

Gtr. 6

*mf

P.M.

1/2

**f

*1/2 vol.

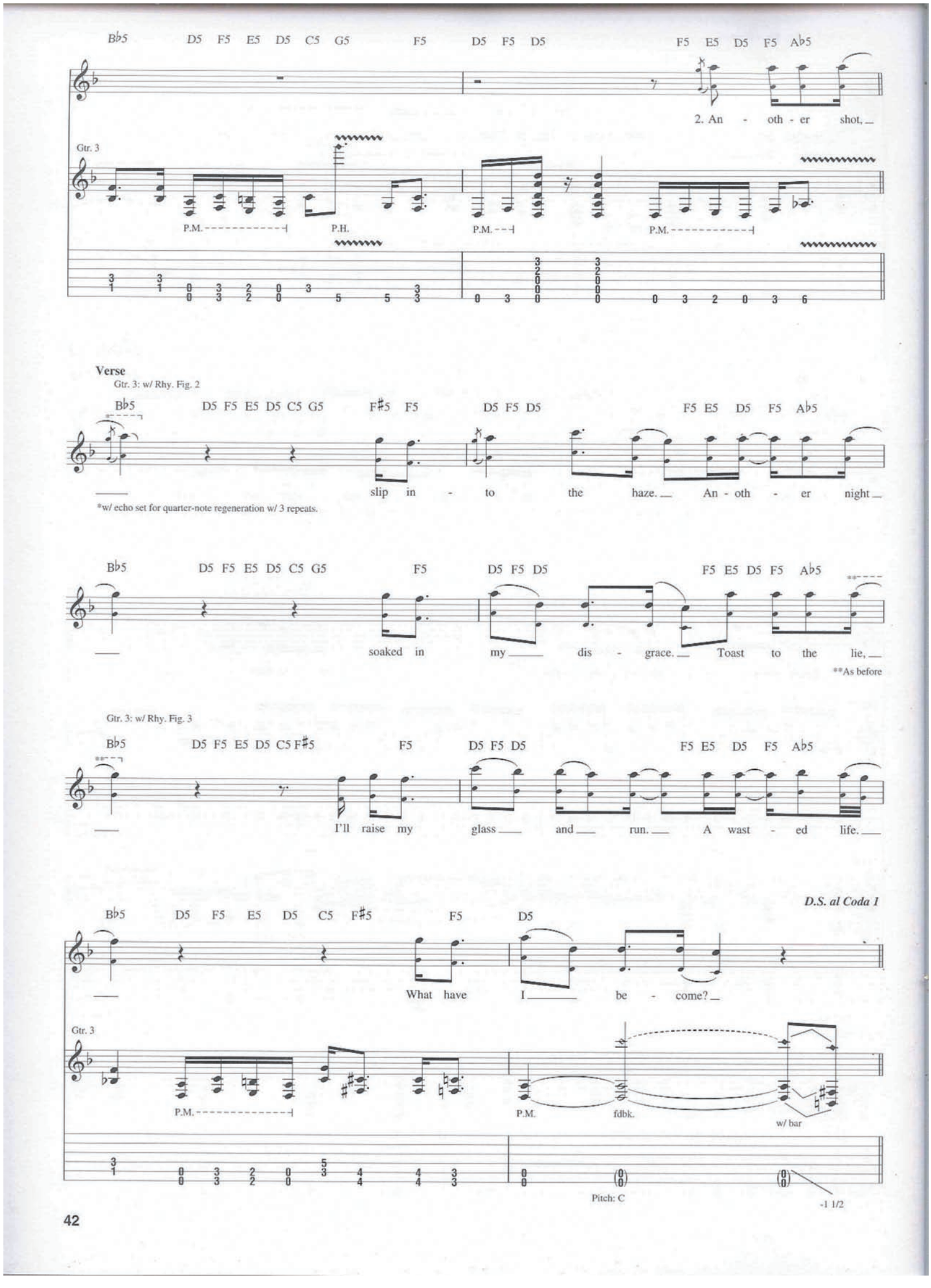
**Full vol.

Interlude

Gtr. 3: w/ Rhy. Fig. 3
Gtr. 6 tacet

B♭5 D5 F5 E5 D5 C5 F♯5 F5 D5 F5 D5 F5 E5 D5 F5 A♭5

~LWF0040


Bb5 D5 F5 E5 D5 C5 G5 F5 D5 F5 D5 F5 E5 D5 F5 Ab5
2. An - oth - er shot,
Gtr. 3
P.M.
P.H.
P.M.
P.M.
Verse
Gtr. 3: w/ Rhy. Fig. 2
Bb5 D5 F5 E5 D5 C5 G5 F#5 F5 D5 F5 D5 F5 E5 D5 F5 Ab5
slip in - to the haze. An - oth - er night
*w/ echo set for quarter-note regeneration w/ 3 repeats.
Bb5 D5 F5 E5 D5 C5 G5 F5 D5 F5 D5 F5 E5 D5 F5 Ab5
soaked in my dis - grace. Toast to the lie,
**As before
Gtr. 3: w/ Rhy. Fig. 3
Bb5 D5 F5 E5 D5 C5 F#5 F5 D5 F5 D5 F5 E5 D5 F5 Ab5
I'll raise my glass and run. A wast - ed life.
D.S. al Coda 1
Bb5 D5 F5 E5 D5 C5 F#5 F5 D5
What have I be - come?
Gtr. 3
P.M.
P.M.
fdbk.
w/ bar
Pitch: C
-1 1/2

Coda 1

C5 F5 D5 B♭5 D5 F5 E5 D5 C5

Reach down to - night and set me free... save to - mor - row.

Gtr. 3

P.M.

Gtr. 6

P.M.

Interlude

Gtr. 6 tacet

D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 G5 E5 F5

(Save to - mor - row,

Gtr. 2

w/ bar

+2

slack

Gtr. 3

0 0 0 15 14 12 0 0 0 15 14 12 0 15 14 12 0 0 0 15 14 12 0 0 0 15 14 12 0 17 14 15

D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 E♭5 D5 C5 D5 E5

save to - mor - row.) _

grad. ascent

(0) slack -4 1/2 -2 1/2 (0)

0 0 0 15 14 12 0 0 0 15 14 12 0 15 14 12 0 0 0 15 14 12 0 0 0 13 12 10 12

Guitar Solo

Gtr. 2 tacet

D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 A♭5

Gtr. 7

mf

w/ fingers & slide

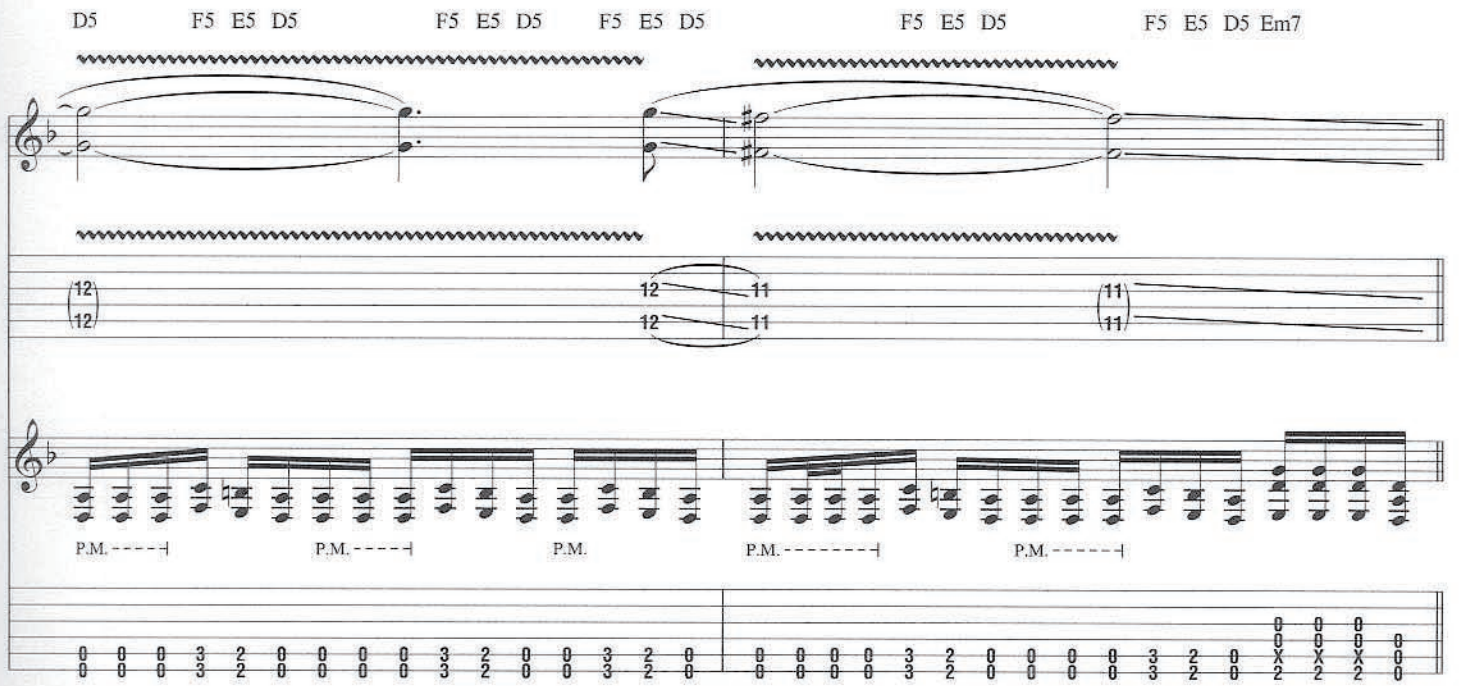
14 14 14 14 13 13 13 13 12 12

Rhy. Fig. 5 **End Rhy. Fig. 5**

Gtr. 3

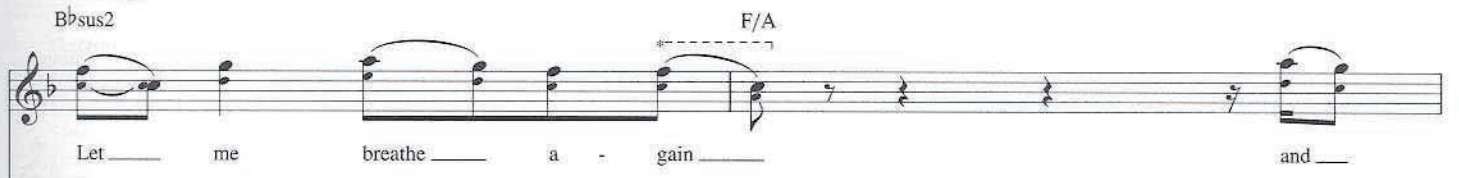
8va

P.M. P.M. P.M. P.M. P.M. P.H.

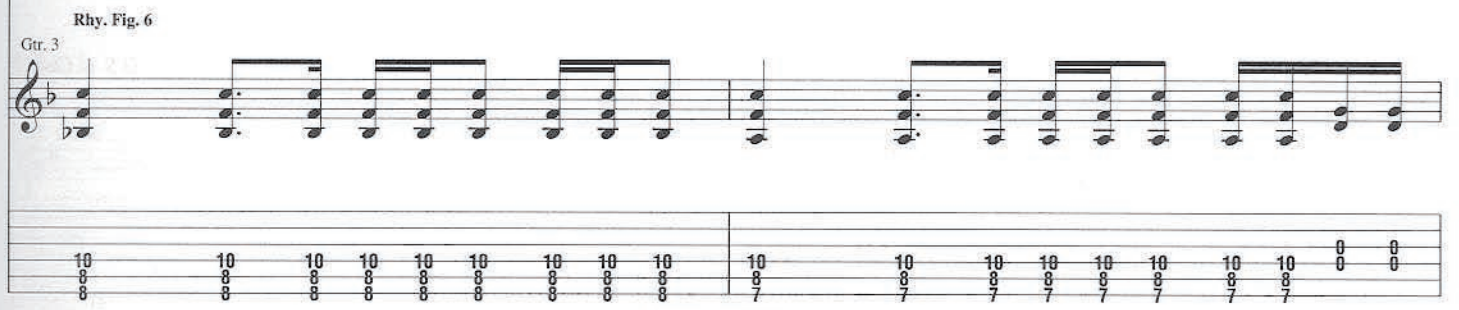


Bridge

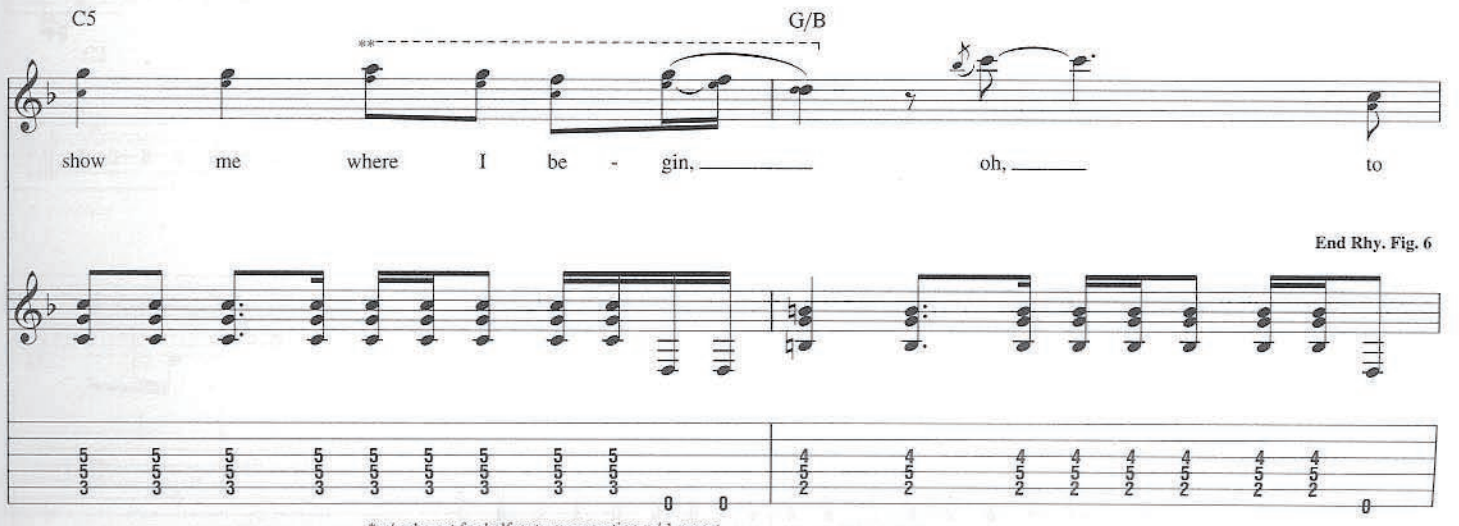
Gtr. 7 tacet



Rhy. Fig. 6



*w/ echo as before.



End Rhy. Fig. 6

*w/ echo set for half-note regeneration w/ 1 repeat.

~LWF0044

Gtr. 3: w/ Rhy. Fig. 6

B♭sus2 F/A

find the will to change, oh, ho, be -

*w/ echo set for quarter-note regeneration w/ 3 repeats.

C5 G/B

fore I lose ev - 'ry - thing.

Gtr. 3: w/ Rhy. Fig. 5

D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 A♭5

(Be - fore I lose ev - 'ry - thing.)

D.S. al Coda 2

D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5

Gtr. 2

6 6 6 5 5 5 8 8 8 5 0 0

Gtr. 3

P.M. P.M. P.M. P.M.

Coda 2

Gtr. 6: w/ Rhy. Fig. 4

C5 F5 D5 B♭5 F5

Reach down to - night and set me free and I will fol - low.

Gtr. 3

0 0 0 15 14 12 0 0 0 15 14 12 0 15 14 12 | 0 0 0 15 14 12 0 0 0 15 14 12 14 0 0

Gtr. 2

Outro-Guitar Solo

Gtr. 3: w/ Rhy. Fig. 1 (4 times)

C5 F5 D5 B♭5 F5

I've been bur - ied a - live. Oh,

Gtr. 2 8va loco

15 13 10 10 12 12 | 12 (12) 10 12 (12) 10 13 13 12

C5 F5 D5 B♭5 F5

I've been bur-ied a - live. Whoa,

13 12 10 10 13 10 12 10 12 10 13 10 13 10 13 10 | 15 10 13 10 13 10 13 10 13 10 12 10 13 12 10 12 12 10

C5 F5 D5 B♭5 F5

I've been bur - ied a - live. Whoa,

8va

1/2 1 1/2 1/4

C5 F5 D5 B♭5 F5

I've been bur - ied a - live. Oo.

8va loco

Gtr. 2 tacet
Gtrs. 3 & 6: w/ Rhy. Fig. 5

D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 A♭5

B♭5 F5 E5 C5 F5 E5 D5 N.C.

Gtr. 6

Harm.
w/ bar

slack

Gtr. 3

Coming Home

Words and Music by Mark Tremonti and Myles Kennedy

Drop D tuning, down 1 1/2 steps:
(low to high) B-F♯-B-E-G♯-C♯

Intro

Moderately ♩. = 68

D5 | B♭add9

Rhy. Fig. 1

*Gtr. 1 (dist.)

f

w/ fingers
w/ phaser

*Doubled throughout

Csus2 | B♭maj7

G5 | Gm9 | Gm6 | D5

Gtr. 1: w/ Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 2 & 3 (dist.)

f

E5 D5 | B♭add9 | Csus2 | B♭maj7 | D5 E5 D5 B♭maj7

P.M.

P.M.

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~LWF0048

G5 Gm9 Gm6 **D5

*Gtr. 4 (dist.)

*w/ phaser

*Doubled throughout

Gtrs. 2 & 3

Riff A

P.M.

**Chord symbols reflect basic harmony.

C5 D5

P.M.

B♭5 D5 C5 G5 F5 D5

P.M.

Verse

Gtrs. 2 & 3: w/ Riff A (1 3/4 times)
Gtr. 4 tacet

F5 E♭5 D5

1. As I peel a - way all the years of pain, I dis -
back to me as the cit - y sleeps, so a -

1/2

End Riff A

let ring let ring

C5 D5 B♭5

cov - ered what's been all a - long. You were so right,
fraid of what I will find. Mem - 'ries, they haunt

(You were so
(Mem-'ries, they

D5 C5 G5 F5 D5 F5 E♭5

I was so wrong. Ev - 'ry
from deep in - side. Ev - 'ry

right,
haunt.)

I was so wrong.)

D5 C5

shoot - ing star, they all fall so hard. They all fade like a played out
bro - ken man comes to un - der - stand that he'll nev - er find par - a -

D5 B♭5 D5 C5 G5 F5

song. Now is the time be - fore all
dise when all that he wants was there all

(Nev - er find par - a - dise.) (Now is the time.)

D5 F5 E♭sus2 D5

is lost. I'm com - ing home, I'm com - ing
the time.

Gtrs. 2 & 3

P.M. let ring let ring P.M.

*w/ echo set for dotted half-note regeneration w/ 1 repeat.

2nd time, Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A

home.

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. *fdbk.

Pitch: A

*Microphonic fdbk., not caused by string vibration.

Gtr. 3

**fdbk.

Pitch: D

**Microphonic fdbk., not caused by string vibration.

Rhy. Fill 1

Gtr. 2

P.M. P.M. P.M.

Rhy. Fill 1A

Gtr. 3

P.M.

~LWF0051

Chorus

A5 D5 C5 B♭sus2 F

So I'm com-ing home, lost on a road I don't be - long.

Gtrs. 2 & 3

C A5 D5 C5 B♭sus2

I'll rest my song. I'm so a - lone, far from the

Rhy. Fig. 2

1.

F C A5 D5 C5

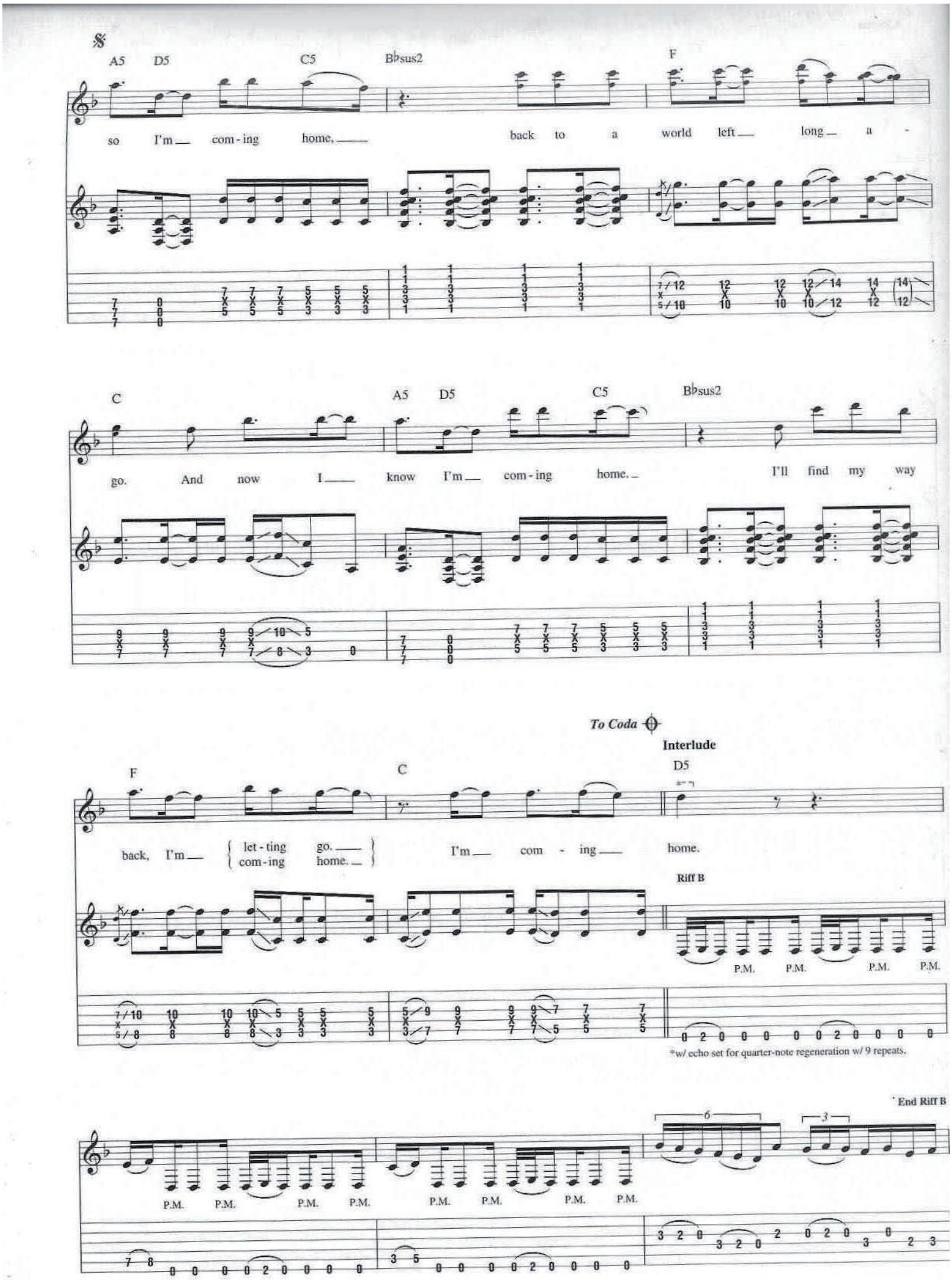
streets I call my own. I'm com - ing home.

End Rhy. Fig. 2

A5 D5 N.C. 2. F C

2. Rush - ing streets I call my own. Yeah,

~LWF0052


A5 D5 C5 B♭sus2 F
so I'm com-ing home, back to a world left long a-
C A5 D5 C5 B♭sus2
go. And now I know I'm com-ing home. I'll find my way
F C
back, I'm let-ting go. / com-ing home.
I'm com-ing home.
To Coda
Interlude
D5
Riff B
P.M.
*w/ echo set for quarter-note regeneration w/ 9 repeats.
End Riff B

Riffs C & C1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 2 0 0 0 0 0 2 0 0 0 0 7 8 0 0 0 0 2 0 0 0 0 3 5 0 0 0 0 2 0 0 0 0

Gtrs. 2 & 3: w/ Riff B (1 1/4 times)

End Riff C1

Gtr. 3

Gtr. 5 (dist.)

6 3 f

8 6 5 7 5 3 6 5 6 5 8 6 5 7 5/12 0 3/7 0 5/12 0 5/12 0

End Riff C

Gtr. 2

6 3

5 3 2 5 3 1 3 2 3 2 5 3 2 5

C/E F5 G5

Gtr. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 8 0 0 0 0 2 0 0 0 0 3 5 0 0 0 0 2 0 0 0 0 7 5 5 7 X X 5 3 3 5

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 8 0 0 0 0 2 0 0 0 0 3 5 0 0 0 0 2 0 0 0 0 2 5 5 7 0 2 3 5

Gtr. 5

3/7 0 5/12 0 0 3 3 5 0 2 3 5

~LWF0054

Bridge

Gtr. 5 tacet

B♭sus2 C5 F5 C/E

We've come to find what we take for

Rhy. Fig. 3

Gtrs. 2 & 3

D5 C5 B♭5 C5

grant - ed keeps us a - live in the

Gtr. 6 (dist.)

f

Gtr. 7 (dist.)

f

End Rhy. Fig. 3

Gtrs. 2 & 3

P.M.

~LWF0055

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5 B♭sus2

end. So don't let

w/ bar

slack

w/ bar

slack

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

0 2 0 0 0 0 0 2 0 0 0 0 7 8 0 0 0 3 5 0 0 0

C5 F5 C/E D5 C5

time leave you emp - ty - hand - ed.

Gtr. 6

5 6 5 8 (8)

Gtr. 7

5 6 5 6 5

~LWF0056

Gtrs. 2 & 3: w/ Riffs C & C1

B♭5 C5 D5

Reach out to - night and make a - mends.

Gtr. 6

6 (6)

Gtr. 7

fdbk.

7 (7)

Pitch: A

Gtrs. 2 & 3

Chorus

Gtrs. 6 & 7 tacet

A5 D5 C5

So I'm com - ing home.

Gtr. 6

fdbk. w/ bar

(6) (6) (6)

Pitch: C

slack

Gtrs. 2 & 3

Gtr. 7

w/ bar

(7) (7) (7)

slack

~LWF0057

B♭sus2 F C

back to the place where I be - long. I'll rest my

D.S. al Coda

Gtrs. 2 & 3: w/ Rhy. Fig. 2

A5 D5 C5 B♭sus2 F C

song. I'm so a - lone, far from the streets I call my own. I'm com - ing...

Coda

Gtr. 2: w/ Riff C

D5

home, (I'm com - ing home, I'm com - ing

Gtr. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

N.C.

home. I'm com - ing home.)

Gtrs. 2 & 3

P.M. P.M. P.M. P.M.

~LWF0058

Before Tomorrow Comes

Words and Music by Mark Tremonti and Myles Kennedy

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately slow ♩ = 81

Asus2 E Bsus4 Badd4

*Gtr. 1 (clean)

mf

let ring throughout

*Two gtrs. arr. for one.

Asus2 E Bsus4 A5 E

Gtrs. 1 & 2 tacet

Gtr. 2 (dist.)

**pp < mf

fdbk.

**Vol. swell

††Gtr. 5 (dist.)

-1/2

f

w/ bar

-1/2

††Doubled throughout

Gtr. 3 (dist.)

***pp < mf

fdbk.

P.S.

f

Pitch: F♯

***Vol. swell

Gtr. 1

Gtr. 4 (dist.)

†*pp* < *mf*

P.S.

f

†Vol. swell

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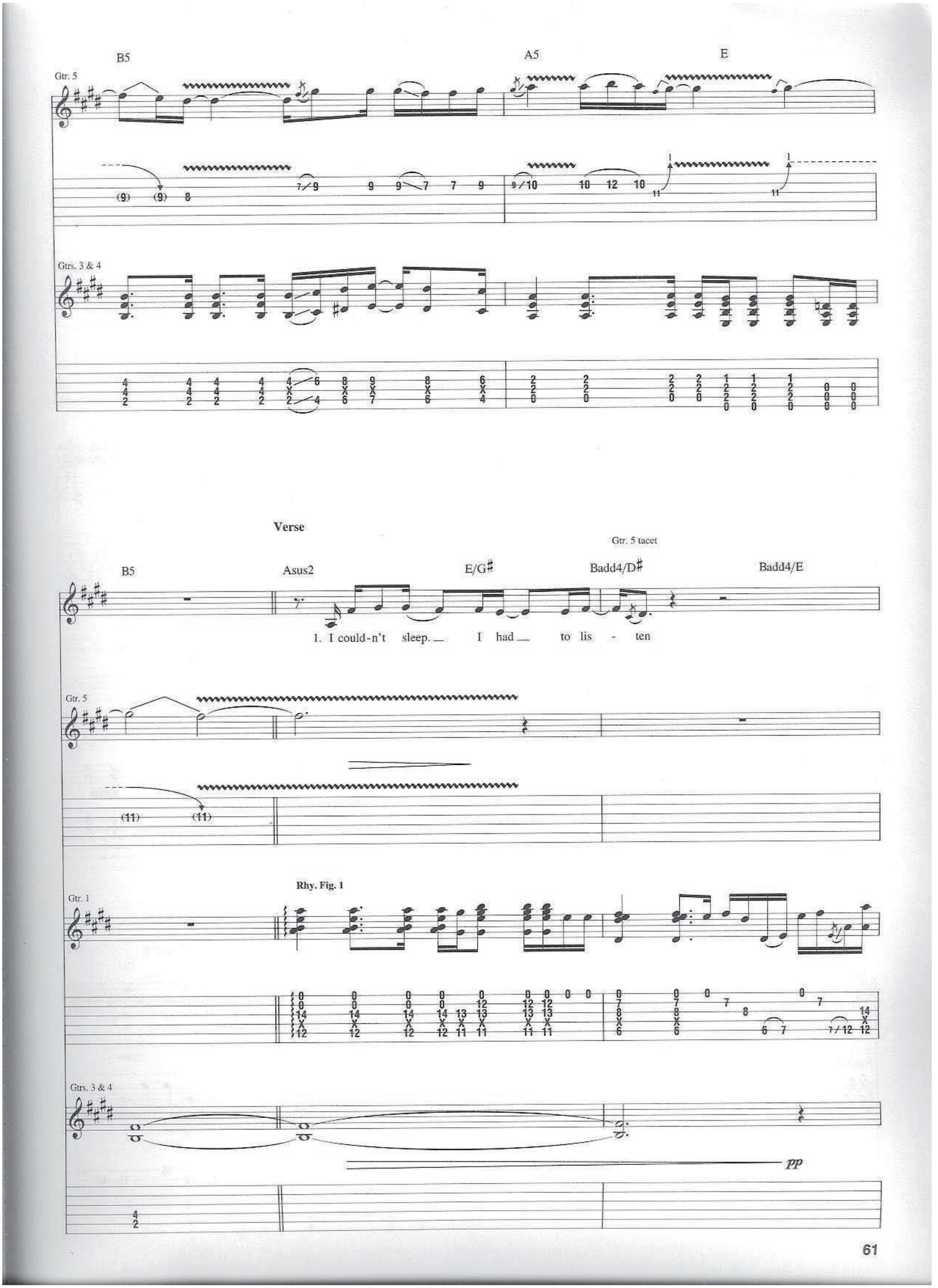

B5
A5
E
Gtr. 5
Gtrs. 3 & 4
Verse
Gtr. 5 tacet
B5
Asus2
E/G♯
Badd4/D♯
Badd4/E
1. I could-n't sleep. I had to lis - ten
Gtr. 5
Rhy. Fig. 1
Gtr. 1
Gtrs. 3 & 4
pp

~LWF0060

Gtrs. 3 & 4 tacet

Asus2 E/G♯ Badd4/D♯ Badd4/E

to a con - science know - ing so ___ well

Gtr. 1

Asus2 E/G♯ Badd4/D♯ Badd4/E

that noth - ing comes ___ from ___ in - dif - f'rence. I look in -

End Rhy. Fig. 1

A Asus4 E5 Badd4/D♯ Badd4/E

side ___ of my - self. ___

Gtr. 1: w/ Rhy. Fig. 1

Asus2 E/G♯ Badd4/D♯ Badd4/E

Will I find ___ some kind ___ of con - vic - tion? ___

2. I curse my worth ___ and ev - er - y ___ com - fort ___

*Gtr. 6 (dist.)

8va

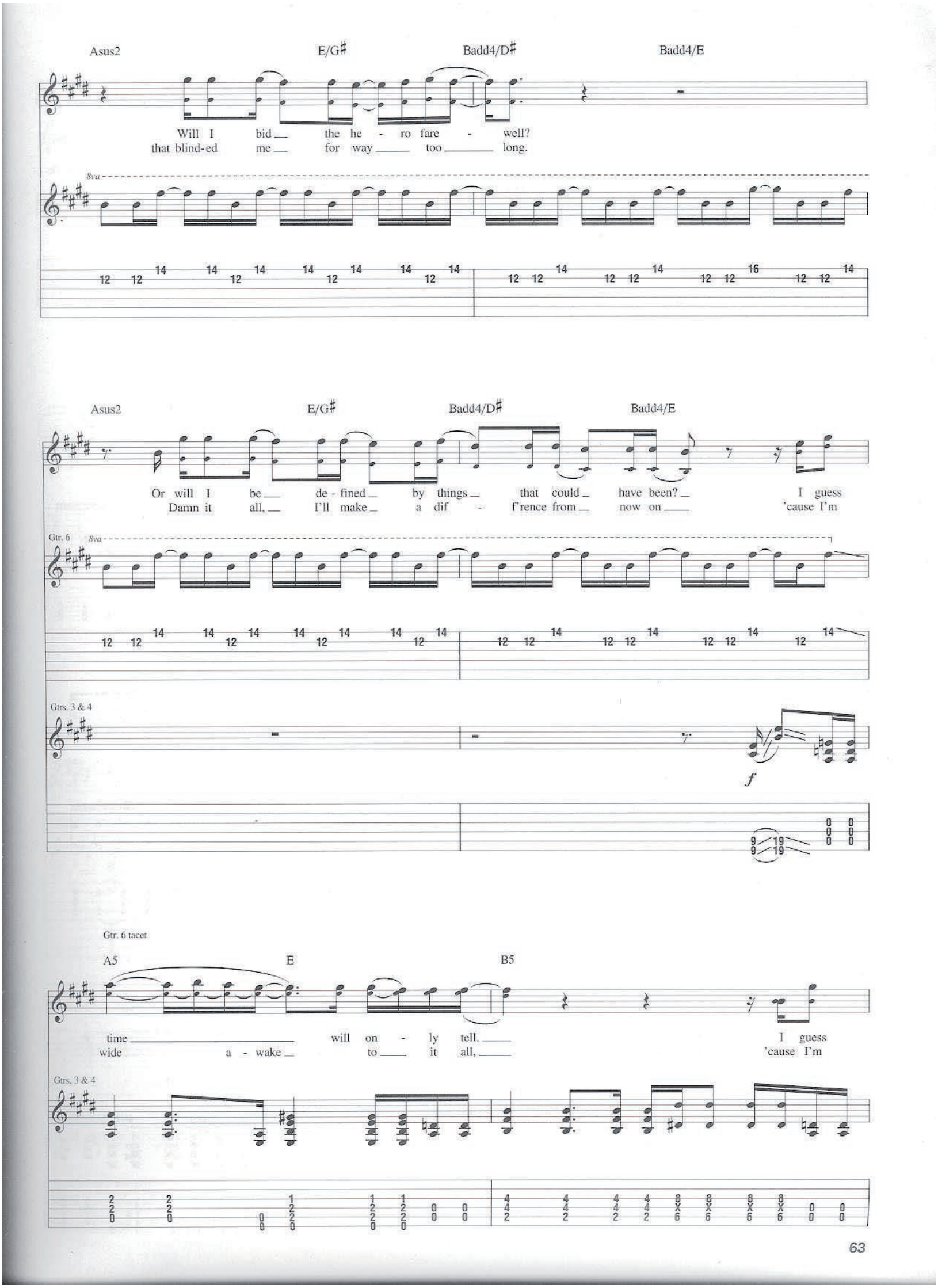
mf

w/ RotoVibe

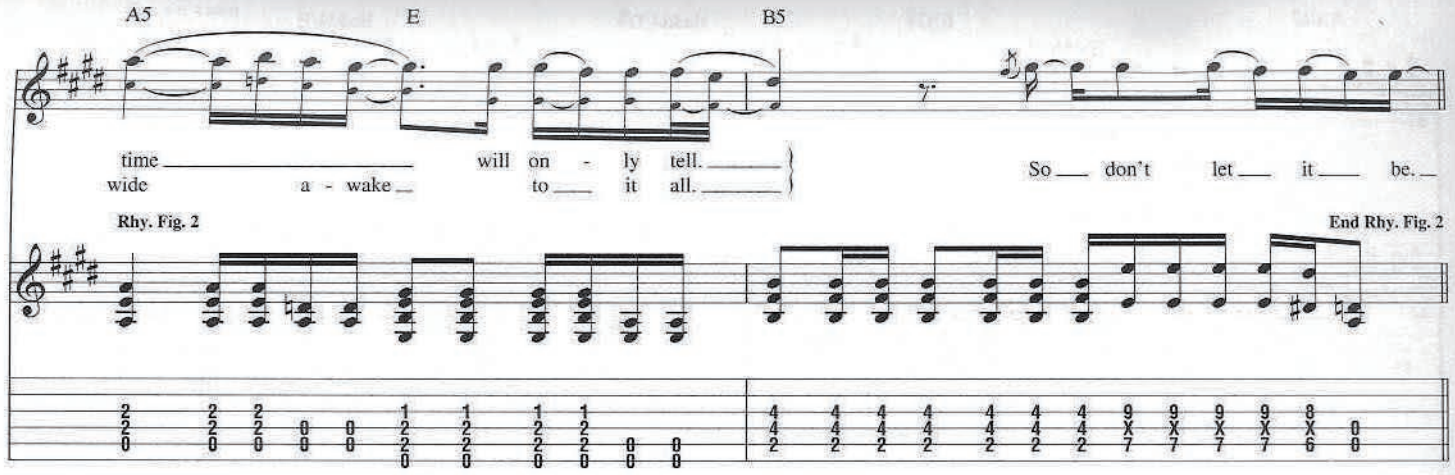
let ring throughout

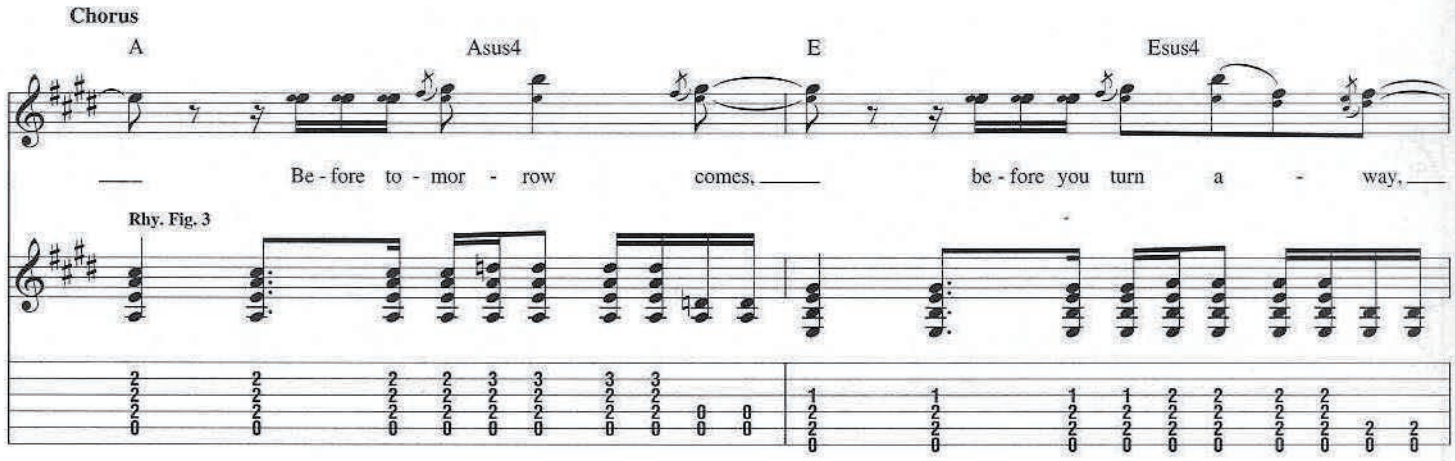
*Doubled throughout

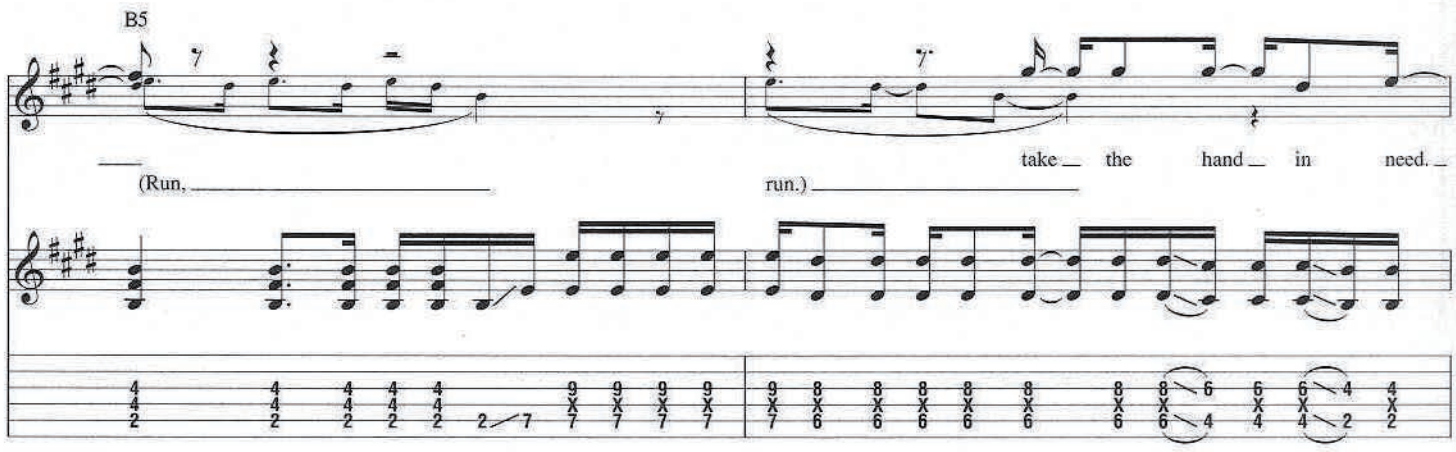
~LWF0061

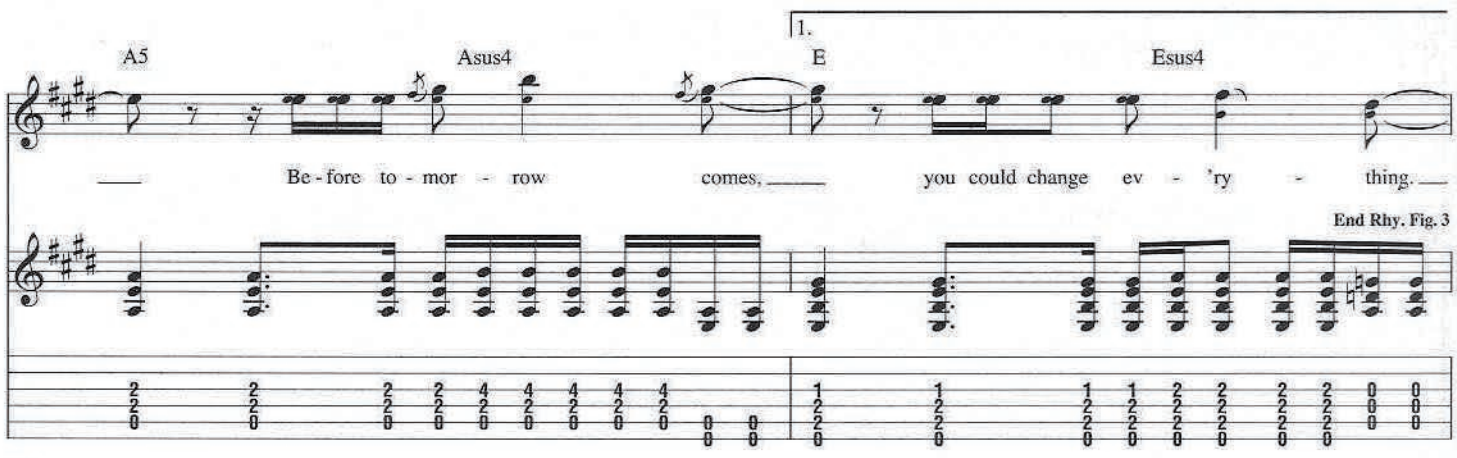

Asus2
E/G♯
Badd4/D♯
Badd4/E
Will I bid the he - ro fare - well?
that blind-ed me for way too long.
8va
Asus2
E/G♯
Badd4/D♯
Badd4/E
Or will I be de - fined by things that could have been? I guess
Damn it all, I'll make a dif - f'rence from now on 'cause I'm
Gtr. 6
8va
Gtrs. 3 & 4
f
Gtr. 6 tacet
A5
E
B5
time will on - ly tell. I guess
wide a - wake to it all, 'cause I'm
Gtrs. 3 & 4

~LWF0062


A5
E
B5
time will on - ly tell.
wide a - wake to it all.
So don't let it be.
Rhy. Fig. 2
End Rhy. Fig. 2


Chorus
A
Asus4
E
Esus4
Be - fore to - mor - row comes, be - fore you turn a - way,
Rhy. Fig. 3


B5
(Run, run.)
take the hand in need.


A5
Asus4
1.
E
Esus4
Be - fore to - mor - row comes, you could change ev - 'ry - thing.
End Rhy. Fig. 3

~LWF0063

Interlude

Gtrs. 3 & 4 tacet

Asus2 E/G♯ Badd4/D♯ Badd4/E

(Oo.)

Gtr. 1

2.

E Esus4 D5 A/C♯

you could change ev - 'ry - thing.

B5 N.C.

Does an - y - one care it ain't

~LWF0064

Bridge

A5 E Esus4 E B5

right, what we're do - in'? Does an - y - one care it ain't

Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (2 times)

A5 E Esus4 E B5

right, where we're go - in'? Does an - y - one dare jus - ti -

A5 E Esus4 E B5

- fy how we're liv - in'? Does an - y - one here care at

Gtrs. 3 & 4: w/ Rhy. Fig. 2

A5 E B5

all? So don't let it be.

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 3

A Asus4 E Esus4

Be - fore to - mor - row comes, be - fore you turn a - way,

Riff A End Riff A

Gtr. 6

8va

~LWF0065

Gtr. 6: w/ Riff A (3 times)

B5

(Run, run.) take the hand in need.

A5 Asus2 E Esus4

Be - fore to - mor - row comes, you could change ev - 'ry - thing.

B5

Yeah. (Run, run.) We could be

Gtrs. 3 & 4

A5 E B5

so much more than we are. We could be

Gtr. 5

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 3 & 4

~LWF0066

Gtrs. 3 & 4: w/ Rhy. Fig. 5 (2 times)

A5 E B5

so much more than we are. We could be

Gtr. 5

w/ bar

A5 E B5

so much more than we are. Oh, this much I know.

Asus2 E B

rit.

Yeah.

Gtr. 5

rit.

w/ misc. fdbk.

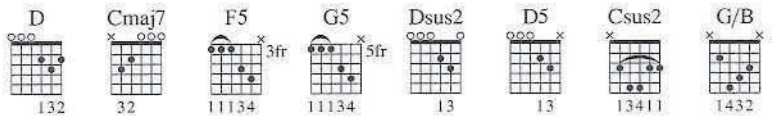
Gtrs. 3 & 4

rit.

~LWF0067

Rise Today

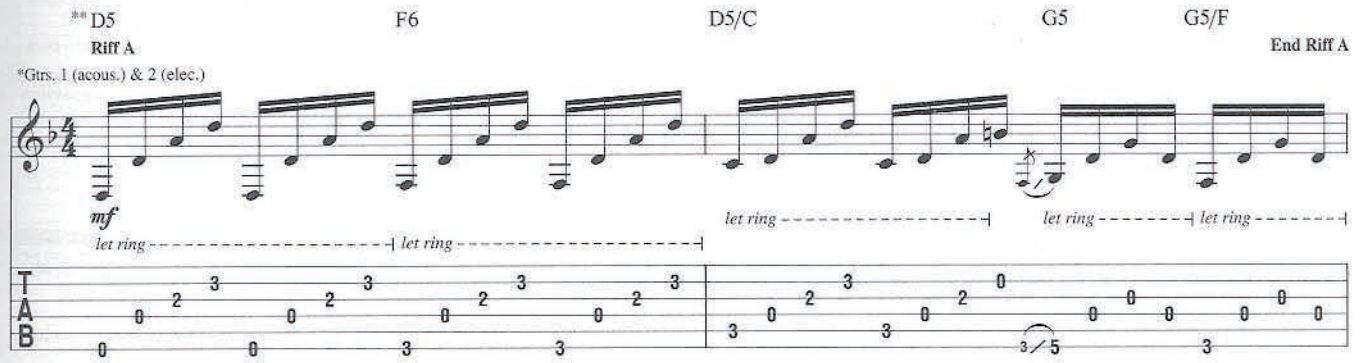
Words and Music by Mark Tremonti and Myles Kennedy



Drop D tuning:
(low to high) D-A-D-G-B-E

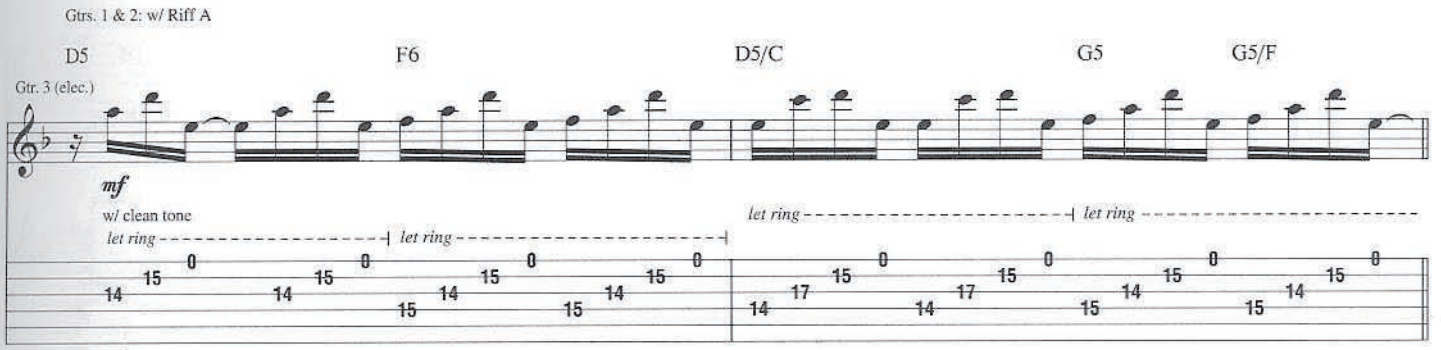
Intro

Moderately slow ♩ = 79



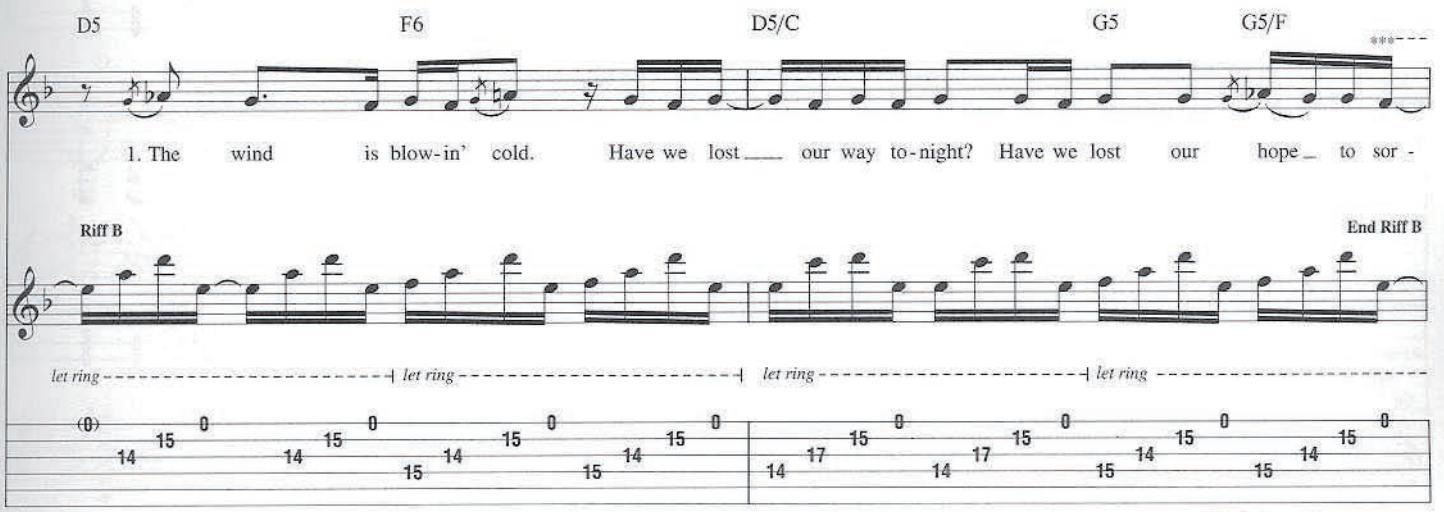
*Gtr. 2 w/ slight dist. & flanger.

**Chord symbols reflect implied harmony.



Verse

Gtrs. 1 & 2: w/ Riff A (4 times)



***w/ echo set for quarter-note regeneration w/ 3 repeats.

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Gtr. 3: w/ Riff B (3 times)

D5 F6 D5/C G5 G5/F

- row?

D5 F6 D5/C G5 G5/F

It feels like we're all a - lone. Run - nin' far - ther from what's right and there are no more he - roes to fol -

*w/ echo set for half-note regeneration w/ 2 repeats.

D5 F6 D5/C G5 G5/F

- low. So what are

Gtr. 3 tacet

Fmaj7 F5 G5 D5

we be - com - ing? Eh, where did we go wrong?

Gtr. 4 (elec.)

**mf

w/ dist.

let ring

P.M.

**1/4 vol.

†Swell to full vol.

Gtr. 5 (elec.)

***mf

w/ dist.

P.M.

***1/4 vol.

††Swell to full vol.

Gtr. 3

let ring

~LWF0069

Chorus

D Cmaj7

Rhy. Fig. 1

Gtr. 1

Yeah. Oh, yeah. I wan - na

Rhy. Fig. 1A

*Gtrs. 4, 5 & 6

let ring *let ring*

*Gtr. 6 (elec.) w/ dist., played *f*. Composite arrangement

F5 G5 Dsus2

rise to - day and change this world.

D Cmaj7

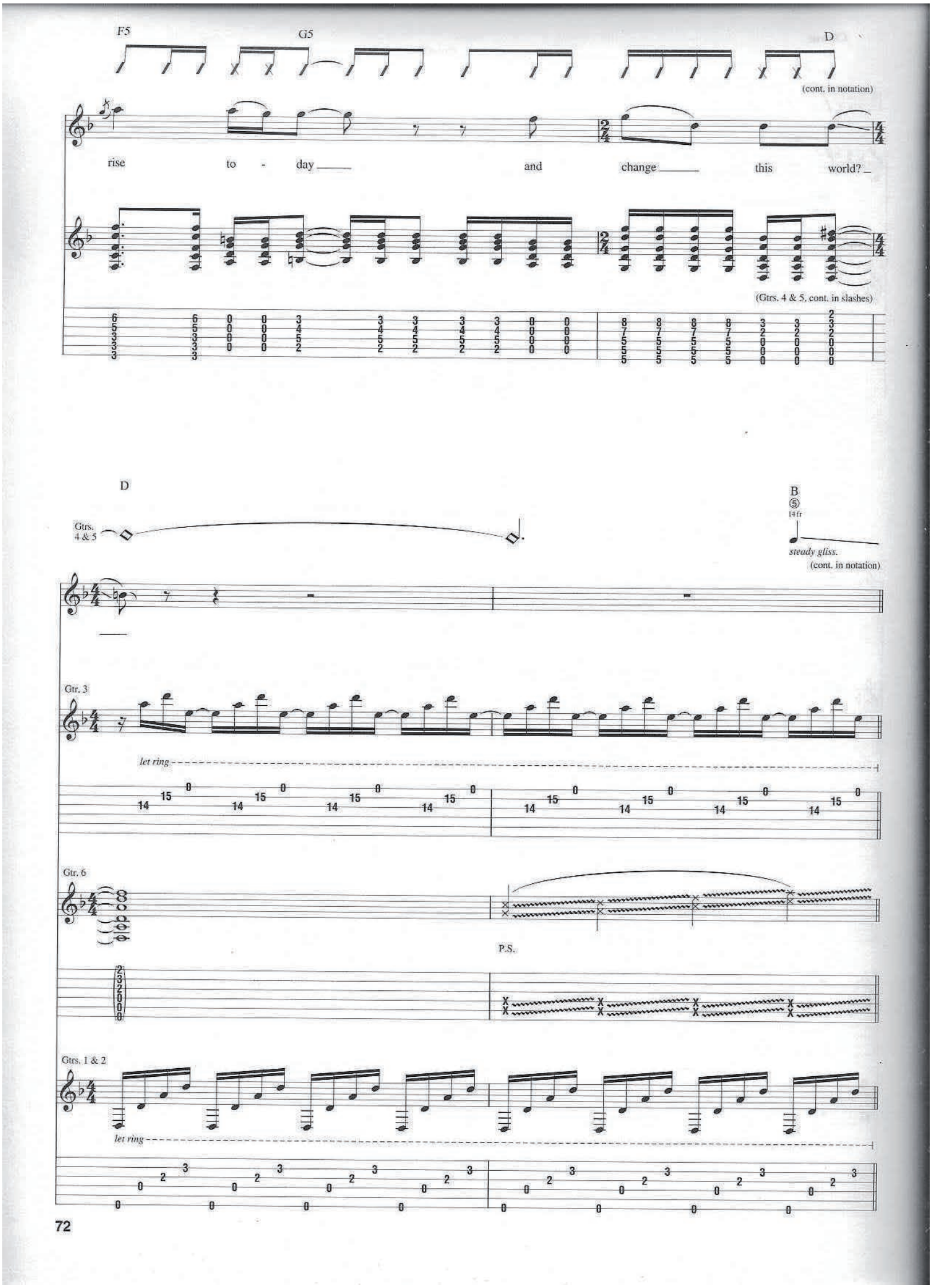
End Rhy. Fig. 1

Yeah. Oh, yeah. Oh, won't you

End Rhy. Fig. 1A

let ring *let ring*

~LWF0070


F5
G5
D
(cont. in notation)
rise to - day and change this world?
(Gtrs. 4 & 5, cont. in slashes)
D
Gtrs. 4 & 5
B
⑤
14 fr
steady gliss.
(cont. in notation)
Gtr. 3
let ring
Gtr. 6
P.S.
Gtrs. 1 & 2
let ring

~LWF0071

Verse

Gtrs. 1, 2 & 3 tacet

D5 E5 F5 C5 G5

2. The sun is beat - in' down. Are we ev - er gon - na change? Can we stop the blood ____ from run -

*Gtr. 7 (elec.)

f

w/ dist.

*Doubled throughout

**Gtrs. 4, 5, & 6

P.M.

**Composite arrangement

***w/ echo set for quarter-note regeneration w/ 5 repeats.

D5 F5 C5 G5 F5

- nin'?

grad. bend

1/2

P.M.

P.M.

P.M.

~LWF0072

Gtr. 7 tacet

D5 E5 F5 C5 G5

Our time is run - nin' out. Hope we find an - oth - er way be - fore we find we're left with noth -

Gtrs. 4, 5 & 6

P.M.

*w/ echo set for half-note regeneration w/ 2 repeats.

D5 E5 C5 G5

- in'. For ev - 'ry

Gtrs. 4 & 5

Gtr. 6

F5 Fmaj7 G5 Gmaj7 N.C.

life that's tak - en so much love is wast - ed.

**Gtrs. 4, 5 & 6

**Composite arrangement

~LWF0073

Chorus

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 4 & 5: w/ Rhy. Fig. 1A

D Cmaj7

Yeah. Oh, yeah. I wan - na

F5 G G5 Dsus2

rise to - day and change this world.

D Cmaj7

Yeah. Oh, yeah. So, won't you

F5 G5

Gtr. 1

rise to - day and change a, this

Gtr. 6

w/ wah-wah

**○ +

**○ = open (toe up); + = closed (toe down).

*Gtrs. 4 & 5

***P.M. P.M.

*Composite arrangement

***Gradually lift P.M.

~LWF0074

Bridge

B♭5 G5 B♭5 G5 Gsus4 G

world? On - ly love can set it right.

Gtrs. 4 & 5

Gtr. 6 **Rhy. Fig. 2** **End Rhy. Fig. 2**

wah-wah off

Gtr. 6 tacet

D5 C5 D5

Oh. This

Gtrs. 4 & 5

Gtr. 6: w/ Rhy. Fig. 2

B♭5 G5 B♭5 G5 Gsus4 G

world, if on - ly peace would nev - er die.

Gtr. 7

w/ slide

Gtrs. 4 & 5

~LWF0075

D5 C5 D5 C

It

8va

P.M. P.M.

Gtr. 7 tacet

B♭sus2 G5 B♭sus2 G5 Gsus4 G

seems to me that we've got each oth - er wrong. Was the

Gtrs. 4 & 5

Gtr. 6

~LWF0076

B♭sus2 G5 B♭sus2 G5 Gsus4 G

en - e - my just your broth - er all a - long?

(cont. in slashes)

(cont. in slashes)

Chorus

Gtrs. 4, 5 & 6 tacet

D5 Csus2 Cmaj7

Gtrs. 4, 5 & 6

Yeah. Oh, yeah. I wan - na

Gtr. 2

Gtr. 1

let ring *let ring* *let ring* *let ring*

~LWF0077

F5 G G5 D

rise to - day and change this world.

Gtr. 7

Gtr. 2

Gtr. 1

let ring w/ slide

D7 Csus2 Cmaj7

Yeah. Oh, yeah. Oh, won't you

Gtr. 7

Gtrs. 4 & 5
divisi

let ring *let ring* *let ring* *let ring*

~LWF0078

Gtr. 7 tacet

Gtr. 6

G
17fr

P.S.

rise to - day and change this world?

Gtr. 2

Gtrs. 4 & 5

*P.M.

*Gradually lift P.M.

Gtr. 1

let ring *let ring* w/ slide

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)
Gtr. 2 tacet
Gtrs. 4, 5 & 6: w/ Rhy. Fig. 1A

D Cmaj7

Yeah. Oh, yeah. I wan - na

F5 G G5 Dsus2

rise to - day and change this world.

D Cmaj7

Yeah. Oh, yeah. I wan - na

~LWF0079

Fmaj7 G G5 Dsus2

rise to - day and change this world.

Gtr. 8 (elec.)

mf w/ dist. **w/ wah-wah

8va Harm. ***

loco *f*

**Used as filter.

Pitch: D

***Harmonic located approx. three-tenths the distance between the 2nd & 3rd frets.

*Gtrs. 4, 5 & 6

(cont. in slashes)

*Composite arrangement

Outro-Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)

D Csus2

Rhy. Fig. 3

Gtrs. 4, 5 & 6

Gtr. 8

8va

F5 G/B G5 D

End Rhy. Fig. 3

8va loco

8va loco

P.H.

Gtrs. 4, 5 & 6: w/ Rhy. Fig. 3

D Csus2

Gtr. 8 8va loco

F5 G

G5 D Cmaj7

Gtr. I: w/ Rhy. Fig. 1 (1st 2 meas.)
Gtrs. 4, 5 & 6: w/ Rhy. Fig. 1A (1st 2 meas.)

8va loco

Harm. w/ bar string noise

Pitch: E

*A on 3rd string results from bend and vibrato on 2nd string.

Gtr. 8 tacet

F5 G5 F5 D

Gtr. 1

Gtrs. 4, 5 & 6

8va

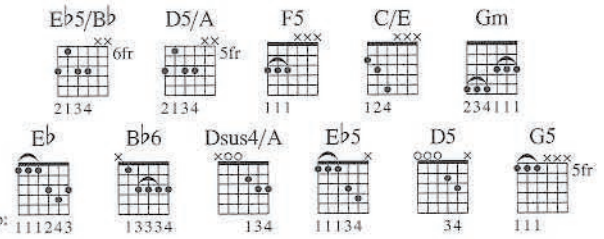
fdbk. fdbk.

Pitch: G

~LWF0081

Blackbird

Words and Music by Mark Tremonti and Myles Kennedy

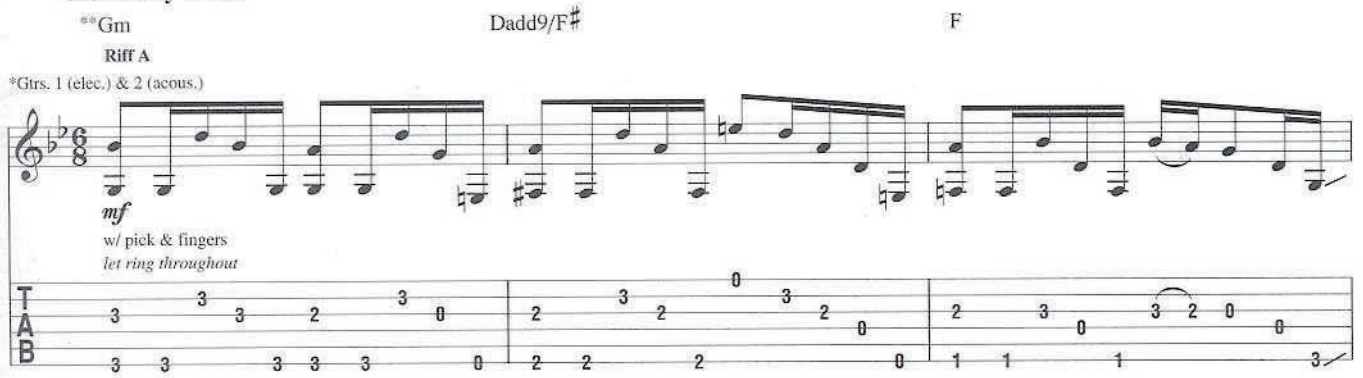


Gtrs. 1, 2, 3, 6, 7 & 9 – 12: Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

Gtrs. 4, 5 & 8: Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

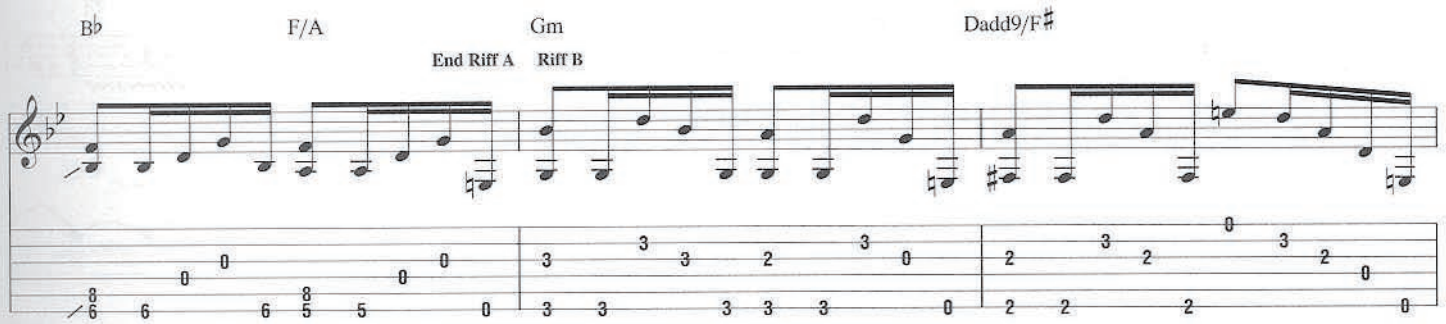
Intro

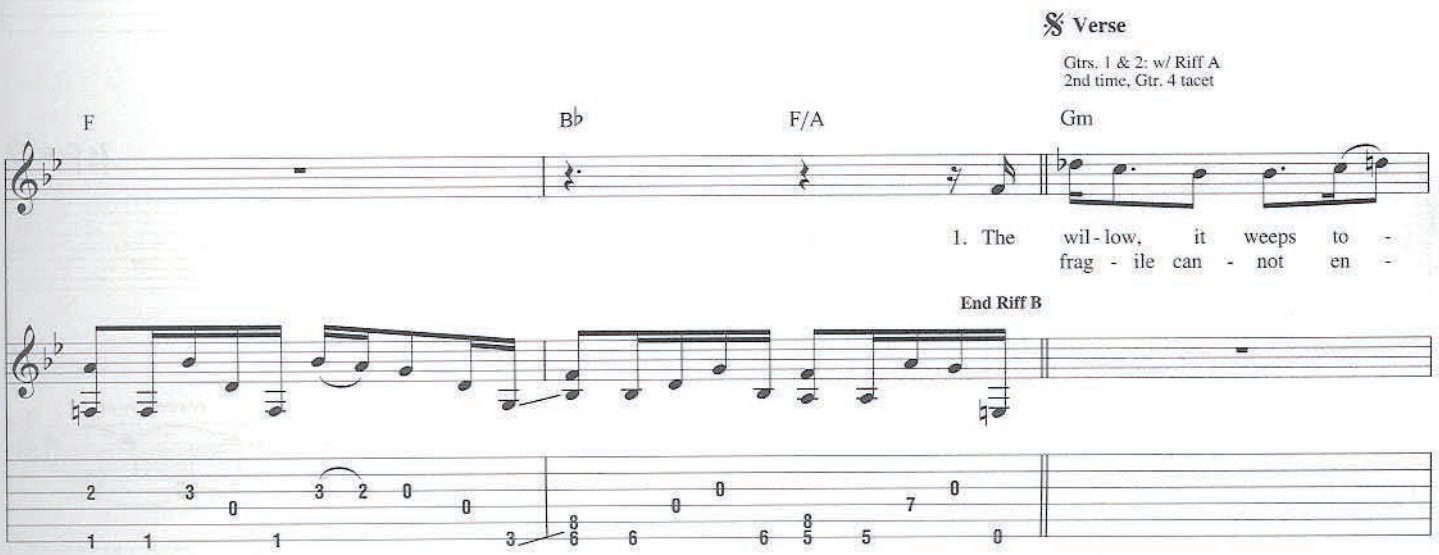
Moderately ♩. = 51



*Gtr. 1 w/ clean tone, doubled throughout. Gtr. 2 doubled throughout.

**Chord symbols reflect implied harmony.





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Dadd9/F♯ F B♭ F/A

- day. A breeze from the dis - tance is call - ing your name. Un -
dure the wrecked and the jad - ed, a place so im - pure. The

Gm Dadd9/F♯ F

furl your black wings and wait. A - cross the ho - ri - zon, it's
stat - ic of this cruel world cause some birds to fly

Riff C End Riff C

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Riff A (2 times)

B♭ F5 Gm Dadd9/F♯ F

com - ing to sweep you a - way. It's
long be - fore they've seen their day.

Gtr. 3 (elec.)

w/ dist.

*Vol. swell

To Coda

B♭ F/A Gm Dadd9/F♯

com - ing to sweep you a - way.
Long be - fore they've seen their day.

~LWF0083

Interlude

Gtr. 3 tacet

B♭ F/A G5 F♯5

Gtr. 3

1 1/2 1

(12) (12) (12)

*Gtr. 4 (elec.)

f

w/ dist.

1/2 1/2

12 5 7 (7) 4 7 (7)

*Doubled throughout

F5 B♭5 F/A G5

Rhy. Fig. 1

Gtr. 4

1/2 1/2

3 7 (7) 5 7 (7)

F♯5 F5 B♭5 F/A

Let the

End Rhy. Fig. 1

1/2 1/2

4 7 (7) 3 7 (7)

~LWF0084

Chorus

E♭5/B♭ D5/A F5

wind car - ry you home. The black - bird,

*Gtrs. 4 & 5

*Gtr. 5 (elec.) w/ dist., played *f*.

C/E E♭5/B♭ D5/A

fly a - way. May you nev - er be bro - ken a -

Interlude

Gtr. 1: w/ Riff A
Gtr. 5 tacet

Gtr. 4 tacet

Gm Dadd9/F♯ F B♭ F/A

gain. Oo.

Gtr. 4

Gtr. 6 (elec.)

mf
w/ slight dist.
grad. release

D.S. al Coda

Gtr. 1: w/ Riff B

Gm Dadd9/F♯ F B♭ F/A

oo, oo. 2. The

~LWF0085

Coda

Chorus

Gtr. 3 tacet

E♭5/B♭ D5/A

Rhy. Fig. 2

Gtrs. 4 & 5

Let the wind car - ry you home. The

Riff D

Gtr. 6

Gtr. 3

F5 C/E E♭5/B♭

(cont. in notation)

black - bird, fly a - way. May you nev - er be

Gtr. 6

~LWF0086

D5/A G5 A5 B♭5 C5

bro - ken a - gain. Be - yond the

End Riff D

Gtr. 6

Gtrs. 4 & 5

End Rhy. Fig. 2

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1st 4 meas.)
Gtr. 6: w/ Riff D (1st 4 meas.)

E♭5/B♭ D5/A F5 C/E

suf - f'ring you've known, I hope you find your way. May you

E♭5/B♭ B♭/D

nev - er be bro - ken a - gain.

Interlude

D5

Gtr. 6

Gtrs. 4 & 5

Rhy. Fig. 3

~LWF0087

Gtr. 6 tacet

E♭5 D5 N.C. E♭5 D5 C5 D5 E♭5 F♯5 G5 F♯5 E♭5

Ah.

Gtr. 5

End Rhy. Fig. 3

Gtr. 4

Gtr. 5: w/ Rhy. Fig. 3

D5 E♭5 D5 N.C. E♭5 D5 C5 D5

Oo.

Gtr. 4

G5 Dm

Oo.

Riff E

End Riff E

Gtr. 7 (elec.)

mf

w/ clean tone

Gtr. 4

~LWF0088

Gtr. 4 tacet
Gtr. 7: w/ Riff E (2 1/2 times)

B♭5 A5 G5

Gm E♭

Gtr. 8 (acous.)

mp

Gtr. 9 (elec.)

mf

w/ clean tone

B♭6 Dsus4/A

Gm

Bridge

Gm

Rhy. Fig. 4

As - cend, may you find no re -

Gtr. 7

Gtr. 9

Riff F

*Gtrs. 9 & 10

*Gtr. 10 (nylon-str. acous.), played *mf*.

~LWF0089

Gtr. 7 tacet

E♭

sis - tance. Know that you made such a dif - f'rence. And

Gtrs. 9 & 10

2 3 2 0 0 0 8 8 7 5 7 7 7 7

B♭6 Dsus4/A Gm

all you leave be - hind will live 'til the end.

(Will live 'til the

0 3 3 2 0 4 5 5 4 5 (5) 0 3 0 3

Gtr. 8: w/ Rhy. Fig. 4

Gm

End Rhy. Fig. 4

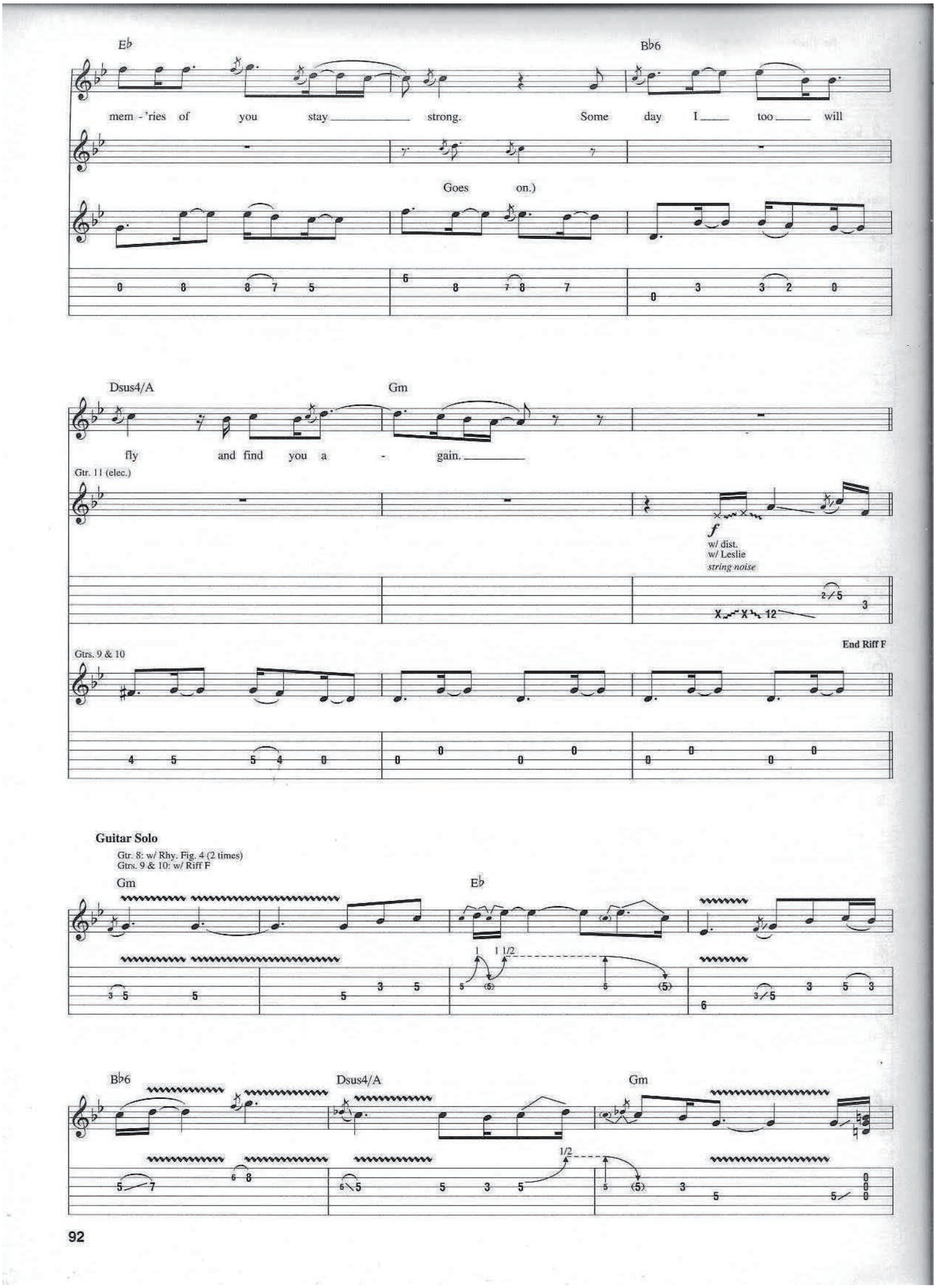
The cy - cle of suf - f'ring goes on. But the

end. Goes on.

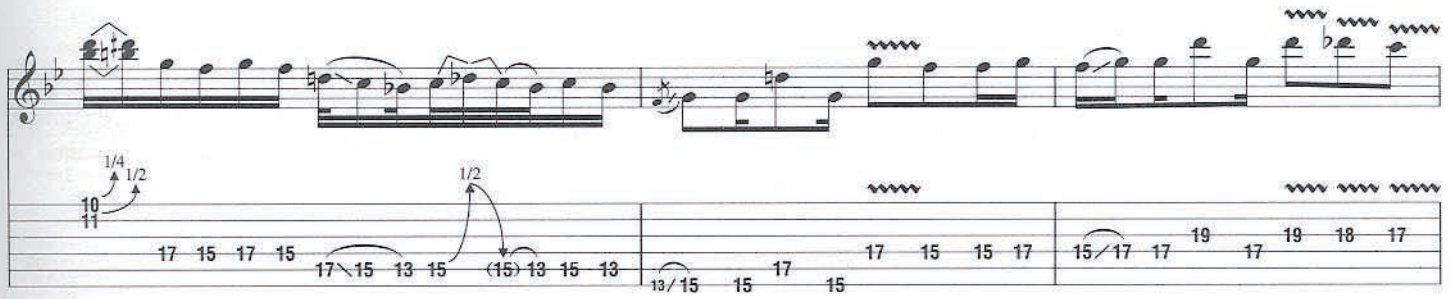
1/2

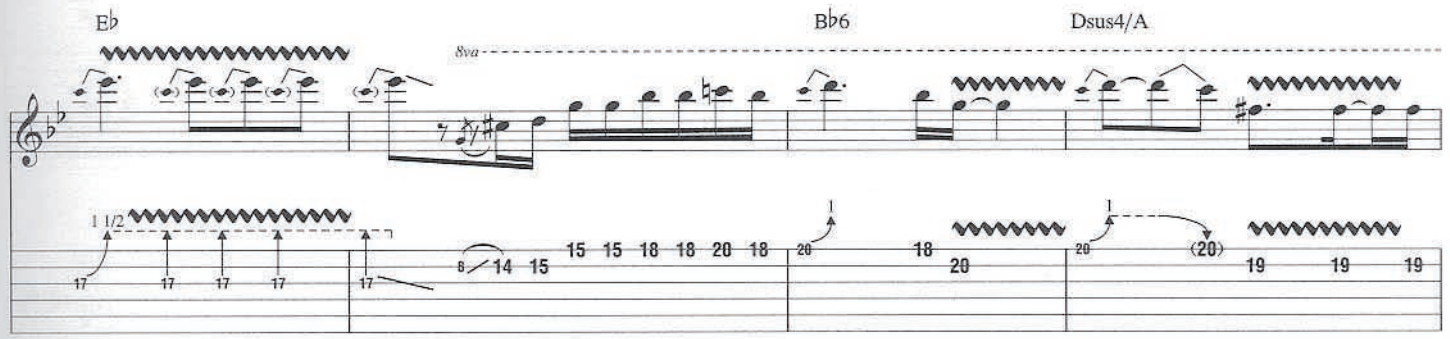
0 0 2 2 (2) 0 3 3 2 0 2 3 2 0 0

~LWF0090

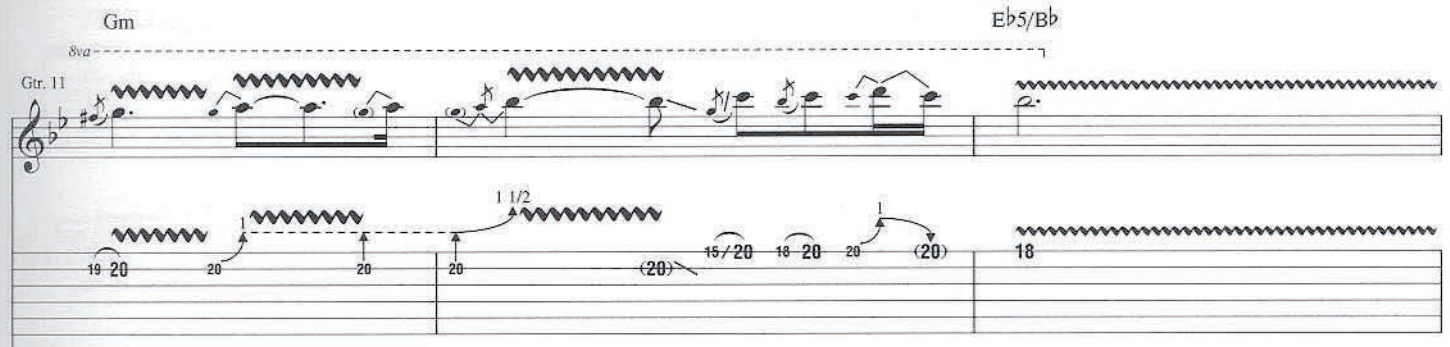

E♭
B♭6
mem - 'ries of you stay strong. Some day I too will
Goes on.)
Dsus4/A
Gm
fly and find you a - gain.
Gtr. 11 (elec.)
f
w/ dist.
w/ Leslie
string noise
End Riff F
Gtrs. 9 & 10
Guitar Solo
Gtr. 8: w/ Rhy. Fig. 4 (2 times)
Gtrs. 9 & 10: w/ Riff F
Gm
E♭
B♭6
Dsus4/A
Gm

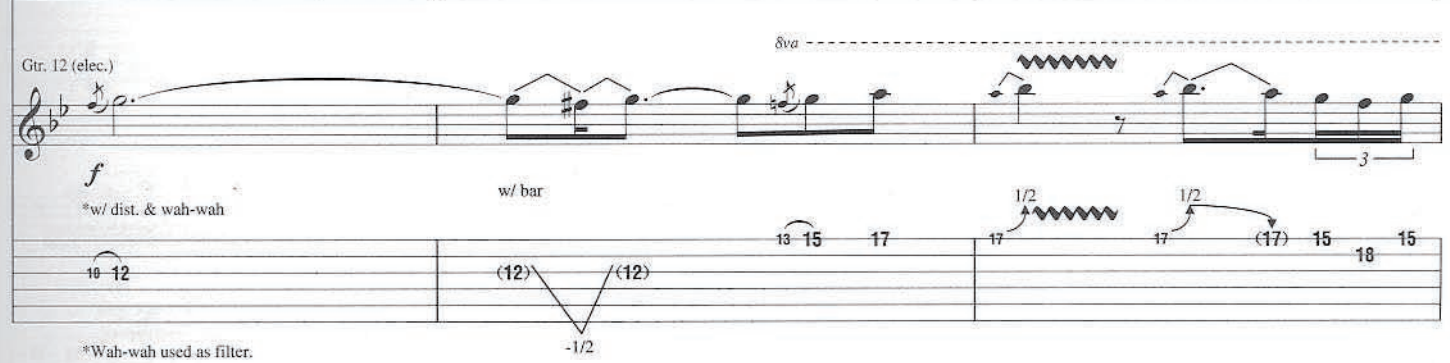
~LWF0091





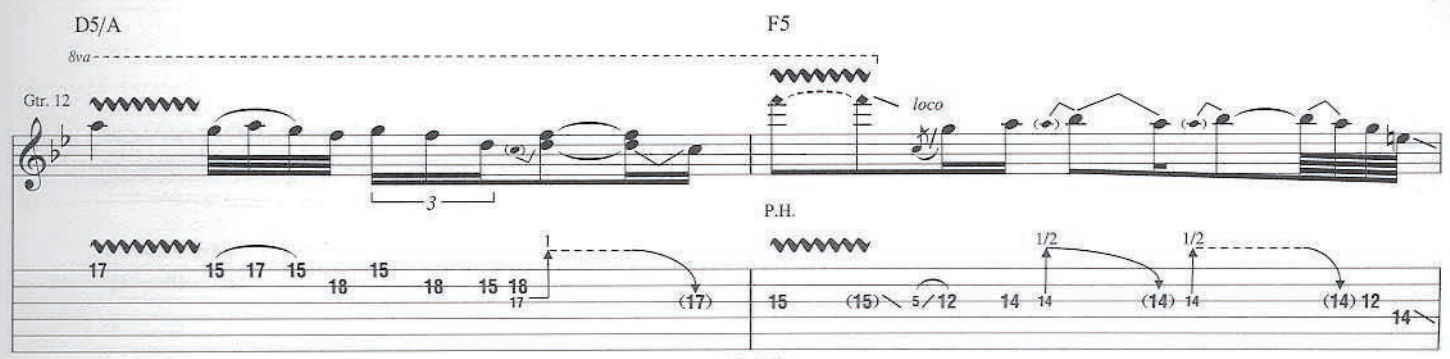
Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1 3/4 times)





*Wah-wah used as filter.

Gtr. 11 tacet



Pitch: F

~LWF0092

C/E

E♭5/B♭

8va

D5/A

loco

G5

A5

B♭5

C5

E♭5/B♭

D5/A

F5

8va

C/E

8va

loco

E♭5/B♭

8va

D5/A

8va

G5 A5

8va

Gtr. 12

20 15 15 18 15 15 17 15 15 18 15 15 20 15 15 18 15 15 17 15 15 18 15 15 20 15 15 18 15 15 18 15 15 18 15 15

Gtrs. 4 & 5

5 X 5 5 X 5 5 X 5 7 X 7 7 X 7 7 X 7

B♭5 D5

Let the

8va loco

17 15 18 18 15 17 18 17 15 18 16 15 18 16 15 17 15 14 15 14 15 14 17 14 14

1/2

8 X 8 8 X 8 0 0 7 X 5 7 X 5 7 X 5

Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1 1/2 times)
Gtr. 6: w/ Riff D (1 1/2 times)

E♭5/B♭ D5/A F5 C/E

Rhy. Fig. 5 **End Rhy. Fig. 5**

Gtr. 8

wind car - ry you home. The black - bird, fly a - way. May you

Gtr. 12

8va

fdbk.

10 (10)

Pitch: D

~LWF0094

Gtr. 8 tacet

E♭5/B♭ D5/A G5 A5 B♭5 C5

nev - er be bro - ken a - gain. Be - yond the

8va

fdbk.

(10) (10)

Pitch: B

Gtr. 8: w/ Rhy. Fig. 5
Gtr. 12 tacet

E♭5/B♭ D5/A F5 C/E

suf - f'ring you've known, I hope you find your way. May you

Outro

Gtr. 4: w/ Rhy. Fig. 1 (1 1/2 times) Gtr. 8 tacet
Gtrs. 5 & 6 tacet

E♭5 D5 Gm F♯5

Gtr. 8

nev - er be bro - ken a - gain.

Gtr. 6

13

Gtrs. 4 & 5

P.S.

F5 B♭5 F/A G5 F♯5

May you nev - er be bro - ken a - gain.

Gtr. 3: w/ Riff E (2 times)

F5 B♭5 F/A G5 D/F♯

Gtr. 4

1/2

F5 B♭5 F/A G5 D/F♯

(Ah.)

1/2

Gtrs. 1 & 2: w/ Riff A Gtr. 4 tacet

F B♭5 F/A G5 Dadd9/F♯

Gtr. 4

Gtr. 3

1/2

(cont. in slashes)

15

Gtrs. 1 & 2: w/ Riff B

F B♭ F/A Gm Dadd9/F♯

(15)

Gtrs. 1 & 2: w/ Riff A
Gtr. 3 tacet

F B♭ F/A Gm Dadd9/F♯

Gtr. 3

(15)

Gtr. 6

w/ bar

w/ bar

7 (7) 10 (10)

*Vol. swell

-1

-1 1/2

Gtrs. 1 & 2: w/ Riff C

F B♭ F Gm Dadd9/F♯

Gtr. 6

w/ bar

rake

1/4

(10) (10) 10 12 (12) 10 12 11 (11) 5 3 5

-1 -1 1/2

**Played behind the beat.

Gtr. 6

F B♭ F5 Gm

poco rit.

1/2 3/4

5 (5) 5 (5) 5

Gtrs. 1 & 2

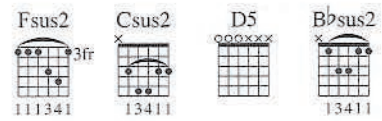
poco rit.

2 3 0 3 2 0 0 1 1 1 3 8 6 6 0 0 3 1 1 1 0 0 3 3

~LWF0097

One by One

Words and Music by Mark Tremonti and Myles Kennedy



Gtrs. 1 – 4, 6, 7 & 8: Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Gtr. 5: Tune down 1 1/2 steps:
(low to high) D♭-G♭-C♭-F♭-A♭-D♭

Intro

Moderately slow ♩ = 85

N.C. *D5

Rhy. Fig. 1

**Gtrs. 1 & 2 (dist.)

(Snare drum)

*Chord symbols reflect basic harmony.

**Gtr. 1: w/ wah-wah. Composite arrangement

B♭5 F5 C5 G5

End Rhy. Fig. 1

D5

Rhy. Fig. 2

Gtr. 3 (dist.)

Gtrs. 1 & 2

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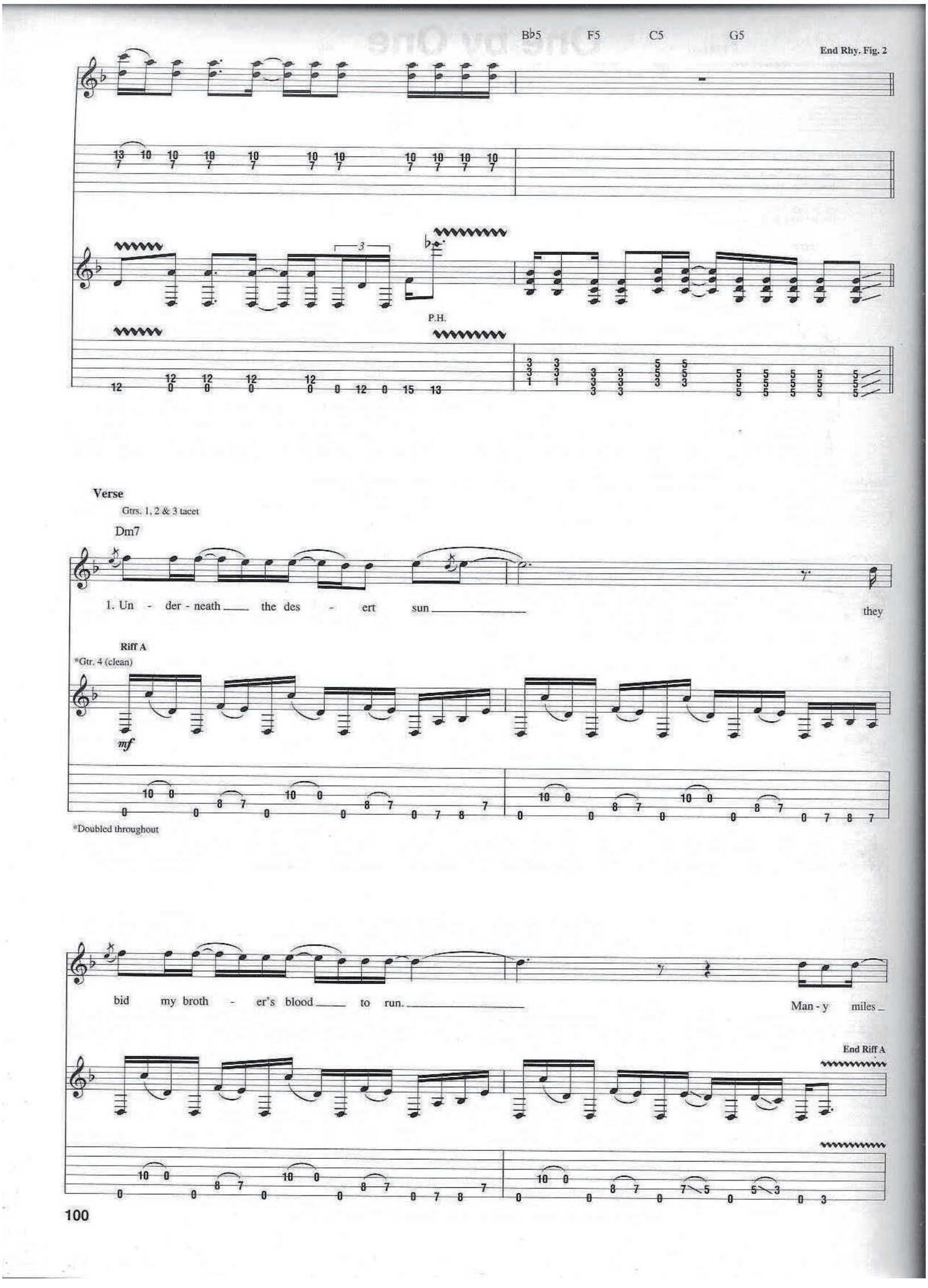
~LWF0098


B♭5
F5
C5
G5
End Rhy. Fig. 2
P.H.
Verse
Gtrs. 1, 2 & 3 tacet
Dm7
1. Un - der - neath the des - ert sun they
Riff A
*Gtr. 4 (clean)
mf
*Doubled throughout
bid my broth - er's blood to run. Man - y miles
End Riff A

~LWF0099

B♭sus2
*(Csus2)

Gsus2
(Asus2)

— a - way, hell has come — to - day. —

Rhy. Fig. 3

Gtr. 5 (clean)

mf

Gtr. 4

*Symbols in parentheses represent chord names respective to detuned Gtr. 5.
Symbols above represent chord names respective to other gtrs.

Dm9
(Em9)

Fire rain - ing from — the sky, — they

End Rhy. Fig. 3

Riff B

Gtr. 5 tacet

Dm7

see the face — of fear — ask - ing one — last time, — "Let me get —

Gtr. 4

End Riff B

~LWF0100

Gtr. 5: w/ Rhy. Fig. 3 (1st 2 meas.)

B♭sus2 (Csus2) — Gsus2 (Asus2)

— home safe be - fore it's — too late." —

Gtrs. 1 & 2

Gtr. 4 *divisi*

𝄋 Chorus

Gtr. 4 tacet

Fsus2 — Csus2

Rhy. Fig. 4A

Gtr. 6 (dist.) *mf*

— One by — one — the

Rhy. Fig. 4

Gtrs. 1 & 2

D5 — B♭sus2

End Rhy. Fig. 4A

brave — will — fall. —

(Brave — will — fall. —

End Rhy. Fig. 4

~LWF0101

Fsus2 Csus2

Rhy. Fig. 5

Life is lost a - gain, they

To Coda

D5 B♭sus2

End Rhy. Fig. 5

(2nd time, cont. in notation)

gave it all. Gave it all.)

(cont. in slashes)

Interlude

Gtr. 4: w/ Riff A

D5

Gtrs. 1, 2 & 6

*Gtr. 7 (slight dist.)

mp

w/ flanger

*Doubled by elec. sitar.

~LWF0102

Gtrs. 1, 2 & 6 tacet

Dm7

Gtr. 7

Verse

Gtr. 7 tacet

Dm7

2. Deep with - in the cas - tle walls so

Gtr. 4

man - y grieve as fu - ner - al songs ech - o end -

Gtr. 5: w/ Rhy. Fig. 3

B♭sus2 (Csus2) Gsus2 (Asus2)

- less - ly, ode to mem - o - ries. This

(Ech - o end - less - ly, ode to mem - o - ries.)

~LWF0103

Gtr. 4: w/ Riff B

Dm9
(Em9)

sac - ri - fice of flesh and blood

Dm7

for a prom - ised land that may not be won. Let us not

D.S. al Coda

Gtr. 5: w/ Rhy. Fig. 3 (1st 2 meas.)

B♭sus2
(Csus2)

Gsus2
(Asus2)

for - get the he - ro laid to rest.

Gtr. 4

Gtrs. 1 & 2

Gtr. 4
divisi

Coda

Interlude

Gtrs. 2 & 6 tacet

B♭sus2

D5

Gave it all.)

(Gave it all.)

Gtrs. 1, 2 & 6

Gtr. 1

~LWF0104

Gtr. 1

P.H.

Gtr. 2

P.H.

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 2 (2 times)

B♭5 F5 C5 G5 D5

And they gave it all, a

Gtrs. 1 & 2

P.S.

B♭5 F5 C5 G5

price we can't ig - nore. Is there hope in what they're dy - in' for? For

D5

ev - 'ry he - ro born, for

B♭5 F5 C5 G5

ev - 'ry fam - 'ly torn, we will hon - or you for - ev - er - more.

~LWF0105

Chorus

F
5
8 fr

Csus2

Gtr. 6

One by one the

*Gtrs. 1 & 2

*Composite arrangement

Gtr. 6: w/ Rhy. Fig. 4A (last 2 meas.)

D5

B♭sus2

brave will fall.

Voc. Fig. 1

(The brave will fall.

Gtr. 6: w/ Rhy. Fig. 4A (2 times)

Fsus2

Csus2

Life is lost a - gain, they

Life is lost a - gain.

~LWF0106

D5 B♭sus2

gave it all.

They gave it all.)

Gtr. 8 (dist.)

mf

*w/ octaver
steady gliss.

*Set for one octave above.

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Fsus2 Csus2

One by one the

End Voc. Fig. 1

Gtr. 8 Riff C

Bkgd. Voc.: w/ Voc. Fig. 1

D5 B♭sus2

brave will fall.

End Riff C

Gtr. 6: w/ Rhy. Fig. 5
Gtr. 8: w/ Riff C

Fsus2 Csus2

Life is lost a - gain, they

Gtrs. 1 & 2

D5 B♭sus2

gave it all. They

D5 B♭sus2

gave it all.

~LWF0108

Outro

D5

Gtr. 4

Gtrs. 1 & 2

rit.

rit.

rit.

rit.

*w/ bar

*Simulated tape slowdown.

-1

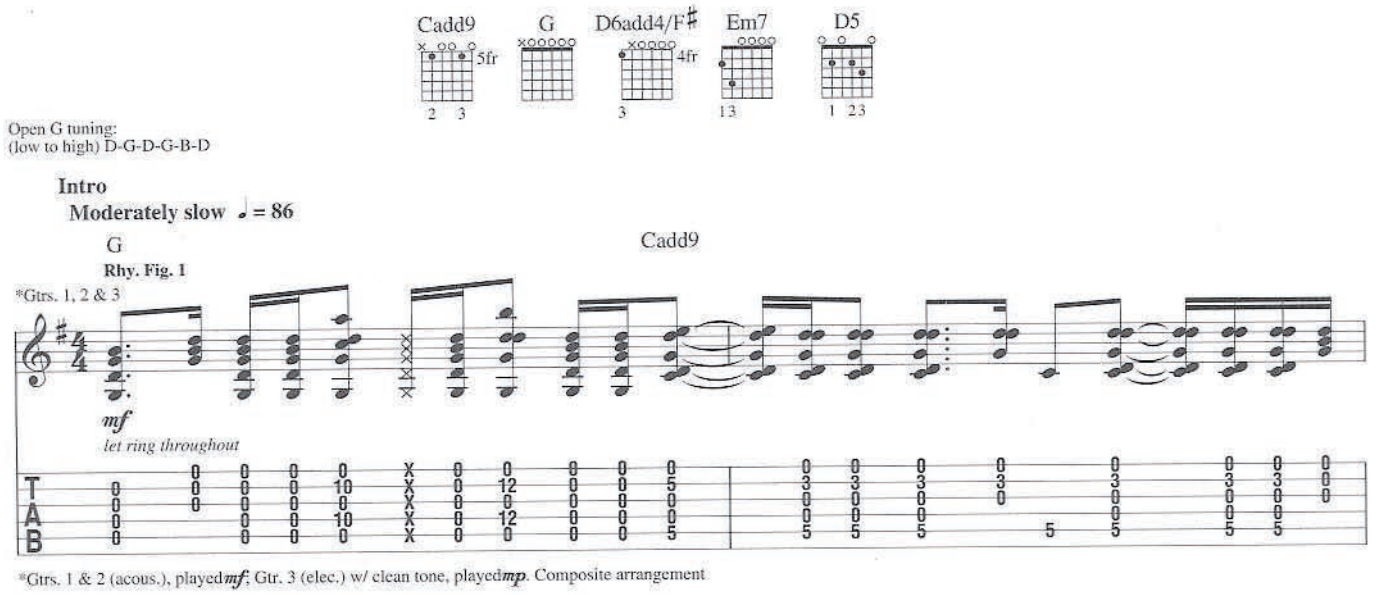
-2

fdbk.

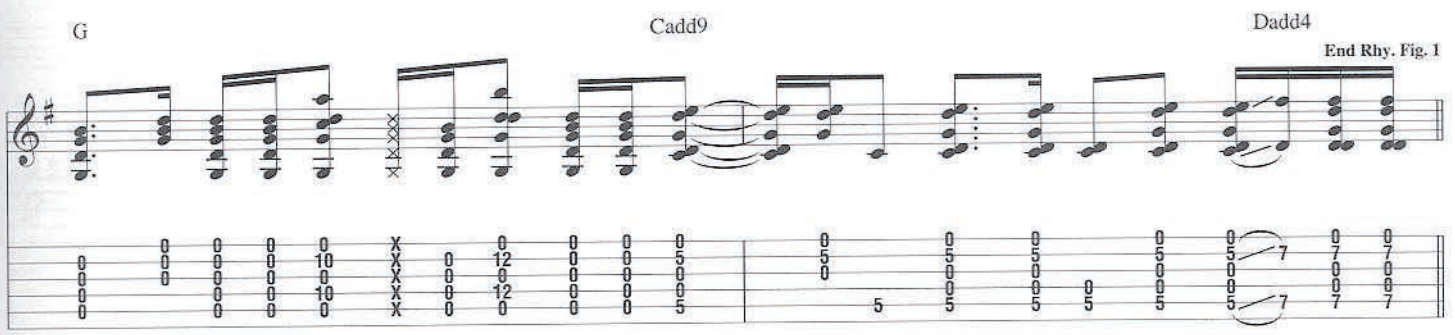
Pitch: F♯

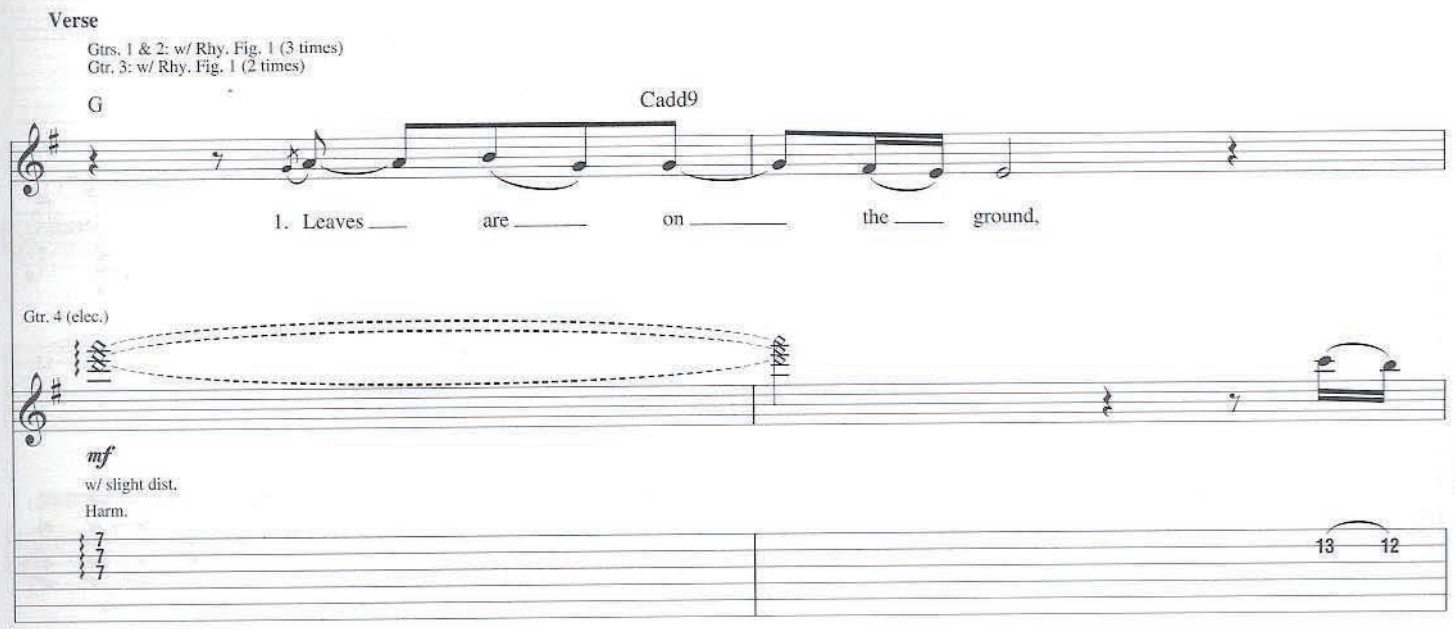
Watch Over You

Words and Music by Mark Tremonti and Myles Kennedy



*Gtrs. 1 & 2 (acous.), played *mf*; Gtr. 3 (elec.) w/ clean tone, played *mp*. Composite arrangement





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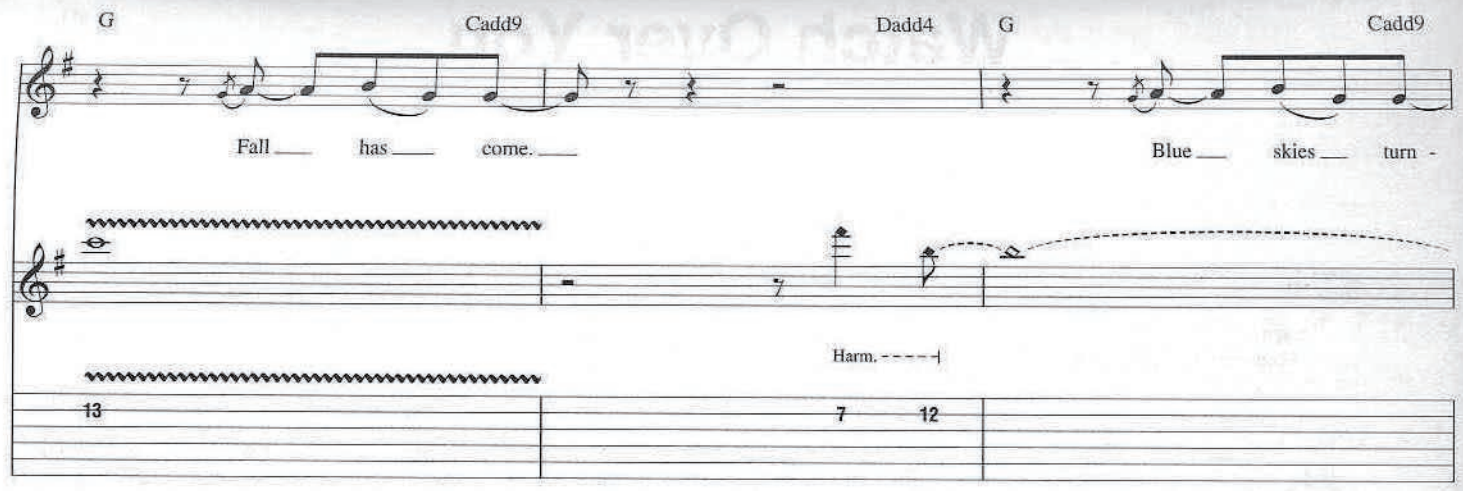
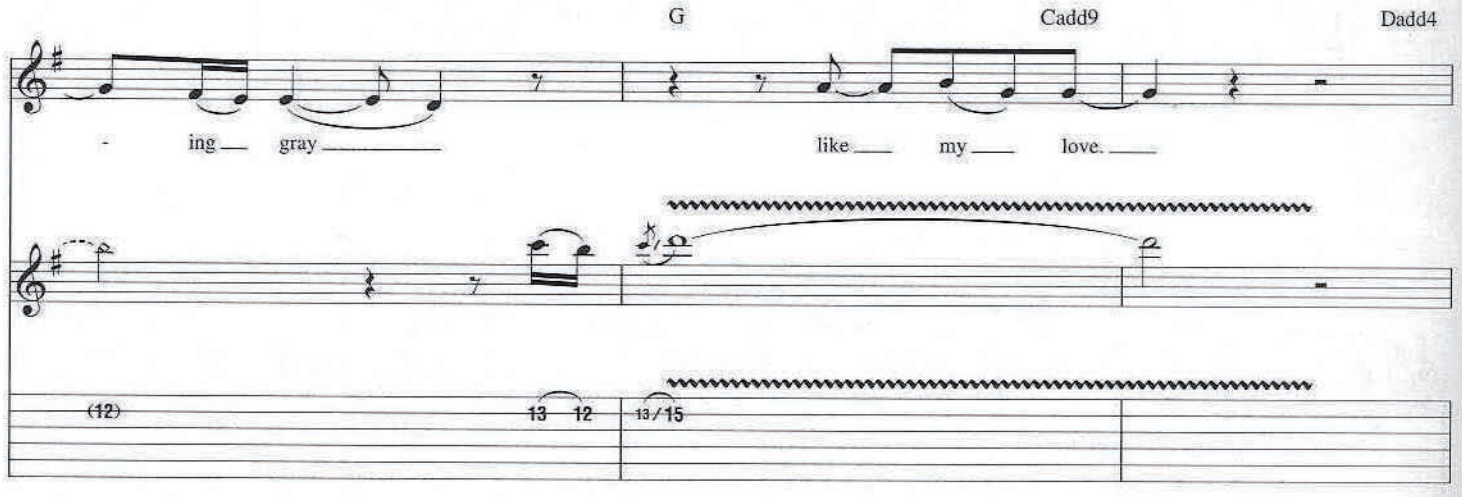
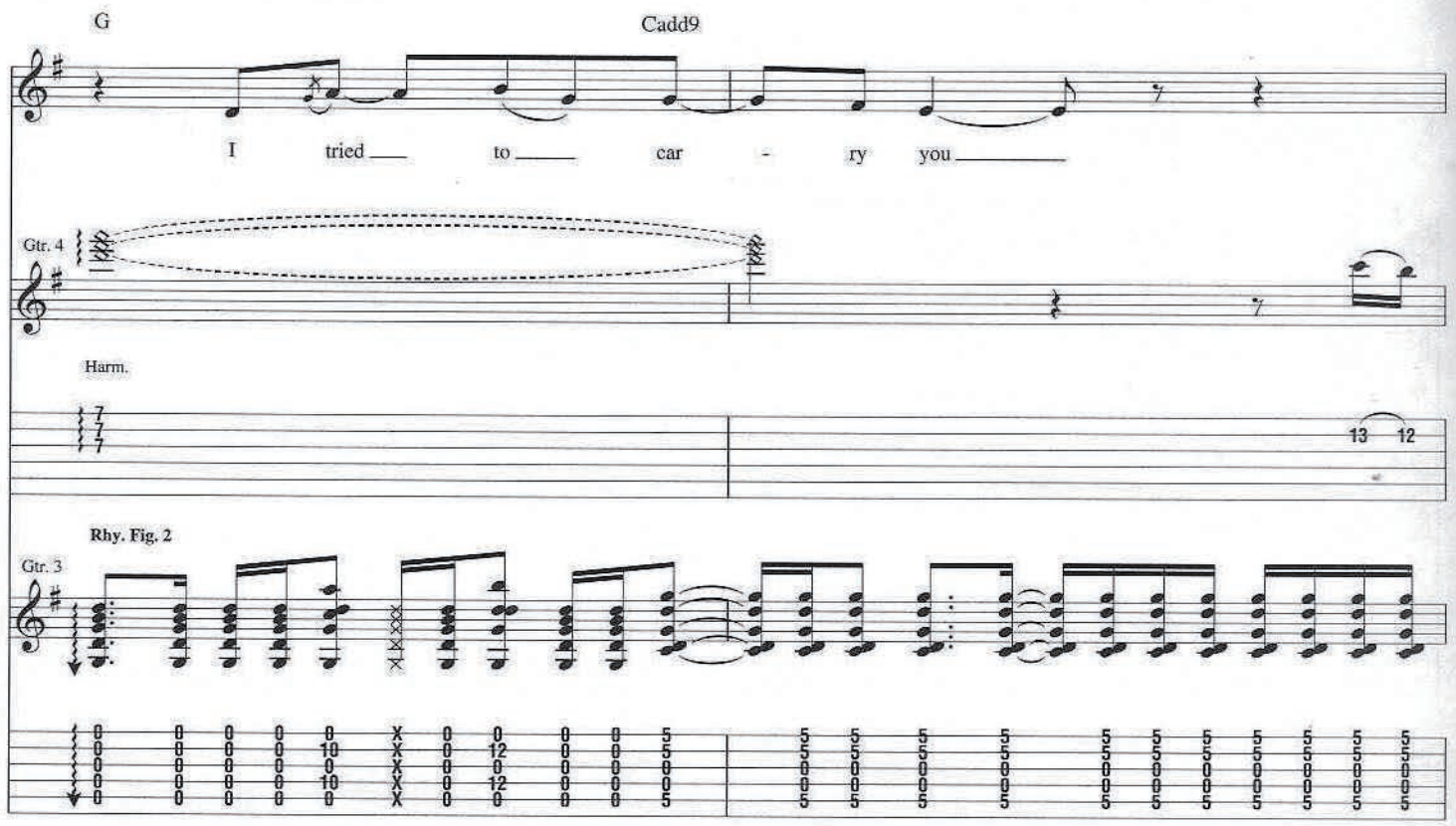
~LWF0110


G
Cadd9
Dadd4
G
Cadd9
Fall has come.
Blue skies turn -
Harm.
13
7 12


G
Cadd9
Dadd4
- ing gray
like my love.
(12)
13 12
13/15


G
Cadd9
I tried to car - ry you
Gtr. 4
Harm.
13 12
Rhy. Fig. 2
Gtr. 3

~LWF0111

G Cadd9 Dadd4

and make you whole.

13 Harm. 7 12

End Rhy. Fig. 2

G Cadd9 G

But it was nev - er e - nough. I must go.

Gtr. 4

(12) Harm. 12

Rhy. Fig. 3A

Gtr. 3

Rhy. Fig. 3

Gtrs. 1 & 2

~LWF0112

Chorus

Gtr. 4 tacet

D6add4/F♯ Em7 D6sus4

And who is gon - na save

Gtr. 4

*Gtrs. 1, 2 & 3

End Rhy. Figs. 3 & 3A Rhy. Fig. 4

*Composite arrangement

Cadd9 Gadd9 D6add4/F♯ Em7 D6sus4

you when I'm gone? And who

Gtrs. 1, 2 & 3

Cadd9

- 'll watch o - ver you when I'm gone?

End Rhy. Fig. 4

Gtrs. 1 & 2

Gtr. 3

~LWF0113

Interlude

G Cadd9 G Cadd9

Mm.

Rhy. Fig. 5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtr. 3: w/ Rhy. Fig. 2

Dadd4 G Cadd9

2. You say you care for me

Gtr. 4

Harm.

End Rhy. Fig. 5

Gtrs. 1–3

~LWF0114

Gtrs. 1 & 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3A

G Cadd9 Dadd4 G Cadd9

but hide it well. How can you love

Gtr. 4

Harm. Harm.

7 7 7 7 12

*w/ echo set for half-note regeneration w/ 1 repeat.

G D6add4/F♯

some - one, not your - self? And

Harm.

(12) 12 13 13 13 12

Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 4
Gtr. 4 tacet

Em7 D6sus4 Cadd9 Gadd9

who is gon - na save you when I'm gone?

Gtr. 5 (elec.)

**mp mf
w/ dist.

15 (15) (15)

**Vol. swell

***w/ echo, as before

D6add4/F♯ Em7 D6sus4

And who - 'll watch o - ver you

(15)

~LWF0115

Interlude

Gtr. 3 tacet

Gtr. 5 tacet

Cadd9 G G

Gtrs. 1 & 2

when I'm gone?

Gtr. 5

Gtr. 5

Gtr. 7 (elec.)
divisi

Gtr. 7

mf
w/ dist.

Gtr. 3

*Gtr. 6 (elec.)

f
w/ dist.
**P.M.

*Doubled throughout
**Gradually lift P.M.

D6add4/F♯

Gtr. 7

Gtr. 8 (elec.)

mf
w/ dist.

Gtr. 6

~LWF0116

Bridge

Gtrs. 7 & 8 tacet

Em7 Cadd9 G D5

And when I'm gone, who will break your fall? Who will you blame?

Riff A

Gtr. 5

Gtr. 7

Gtr. 8
divisi

*Gtr. 7 to left of slash in tab.

Gtr. 6

Gtr. 5: w/ Riff A (1 1/4 times)

Em7 Cadd9

I can't go on and let you lose it all,

End Riff A

Gtr. 5

Gtr. 6

~LWF0117

G D5 Em7 Cadd9

(cont. in notation)

it's more than I can take. Who-'ll ease your pain?

Gtr. 6

Ease your pain. Oh, oh.

G Cadd9

Gtr. 7

Gtr. 8
divisi

**8va

**Refers to both gtrs.

Gtr. 5

(15) (15)

Gtrs. 1 & 2

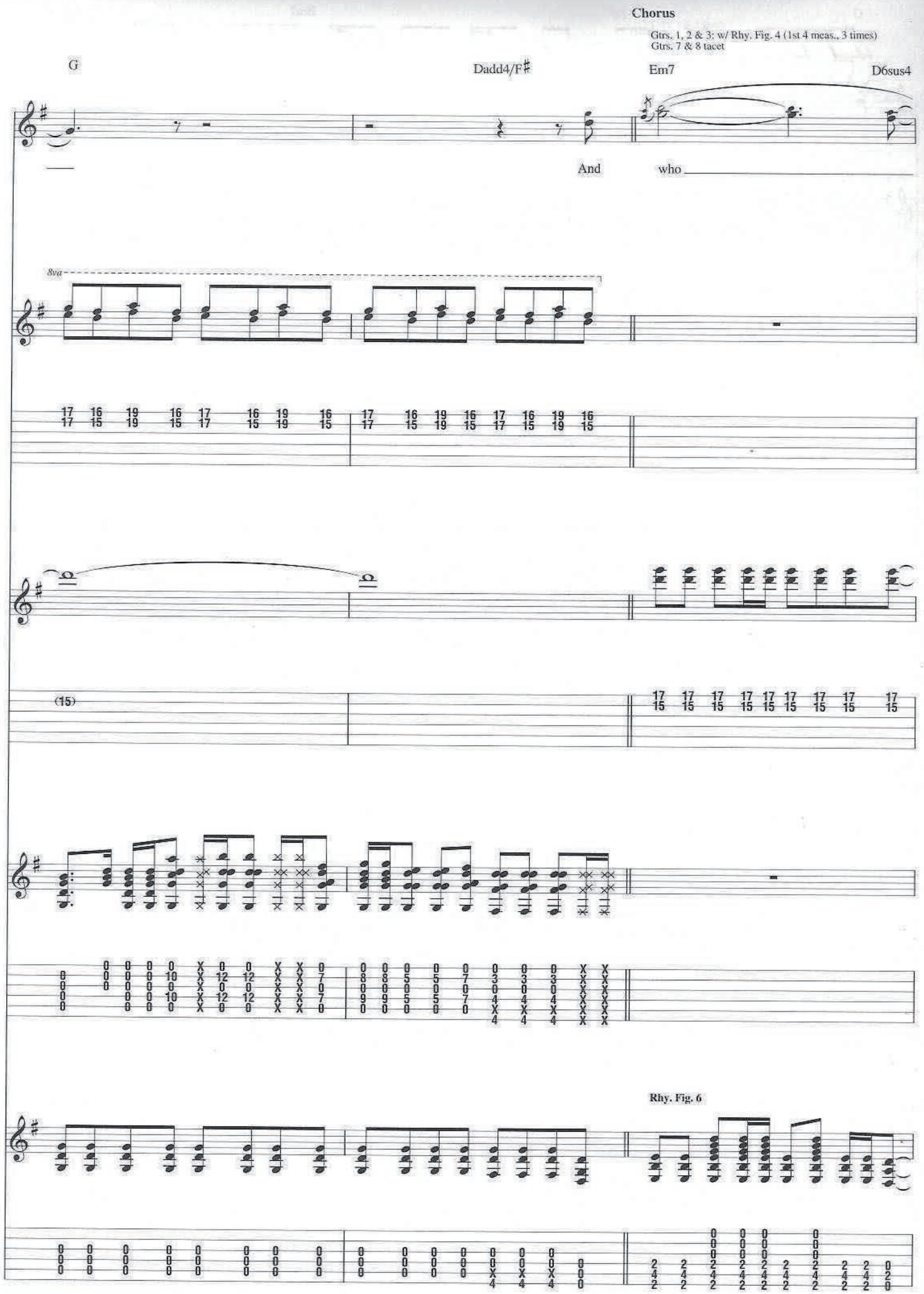
***Gtrs. 1, 2 & 3

***Composite arrangement

Gtr. 6

*Decrease vol. w/ vol. pedal.

~LWF0118


Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 4 (1st 4 meas., 3 times)
Gtrs. 7 & 8 tacet
G
Dadd4/F♯
Em7
D6sus4
And
who
8va
(15)
Rhy. Fig. 6

~LWF0119

Cadd9 Gadd9 D6add4/F♯

___ is gon - na save _____ you when ___ I'm gone? ___ And

Gtr. 5

End Rhy. Fig. 6

Gtr. 6

Em7 D6sus4 Cadd9 Gadd9

who - 'll watch o - ver you? _____

Gtr. 6: w/ Rhy. Fig. 6 (1 1/4 times)

D6add4/F♯ Em7 D6sus4

And who will give you strength

Cadd9 Gadd9 D6add4/F♯ Em7 D6sus4

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 4 (1st 2 meas.)

when you're not strong? Who - 'll watch o - ver you when

Gtr. 5

Cadd9

Gtrs. 1, 2 & 3

(cont. in notation)

I've gone a - way.

Gtr. 5

Gtr. 6

*Lead Voc. w/ echo set for 1/2 note regeneration w/ 5 repeats.

~LWF0121

Outro-Verse

Gtr. 5 tacet

G Cadd9

Snow ___ is ___ on ___ the ___ ground,

Gtrs. 1, 2 & 3

Gtr. 6

Gtr. 6 tacet

G Cadd9 G Cadd9

Win - ter's ___ come. ___ You long ___ to ___ hear ___

Gtrs. 1, 2 & 3

G

rit.

___ my ___ voice, but I'm ___ long gone. ___

rit.

~LWF0122

Break Me Down

Words and Music by Mark Tremonti and Myles Kennedy

Drop D tuning, down 1/2 step:
(low to high) D♭-A♭-D♭-G♭-B♭-E♭

Intro

Moderately slow ♩ = 79

N.C. B♭sus2 Fsus2 D5 Csus2

Riff A

Gtr. 1 (elec.)

(Drums)

f

w/ dist.

Gtrs. 2 & 3 (elec.)

f

w/ dist.

B♭sus2 Fsus2 D5

Oh.

P.M. P.M. P.M.

*w/ echo set for half-note regeneration w/ 1 repeat, next 3 1/2 meas.

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~LWF0123

B♭sus2 Fsus2 D5 Csus2

Oh.

Gtr. 1 tacet

B♭sus2 Fsus2 D5

1. It's

End Riff A

Verse

Gtrs. 2 & 3 tacet

*D5 C♯5 E5 B♭sus2 Fsus2 Fmaj9

too late, the time has come. I've

Rhy. Fig. 1

Gtr. 4 (elec.)

mf

w/ clean tone

let ring *let ring*

*Chord symbols reflect implied harmony.

~LWF0124

Csus2 G5 Fsus2 D Dsus4 D

kept this in - side me way too long.

D5 C♯5 E5 B♭sus2 Fsus2 Fmaj9

Si - lence will leave me cold,

End Rhy. Fig. 1

let ring *let ring*

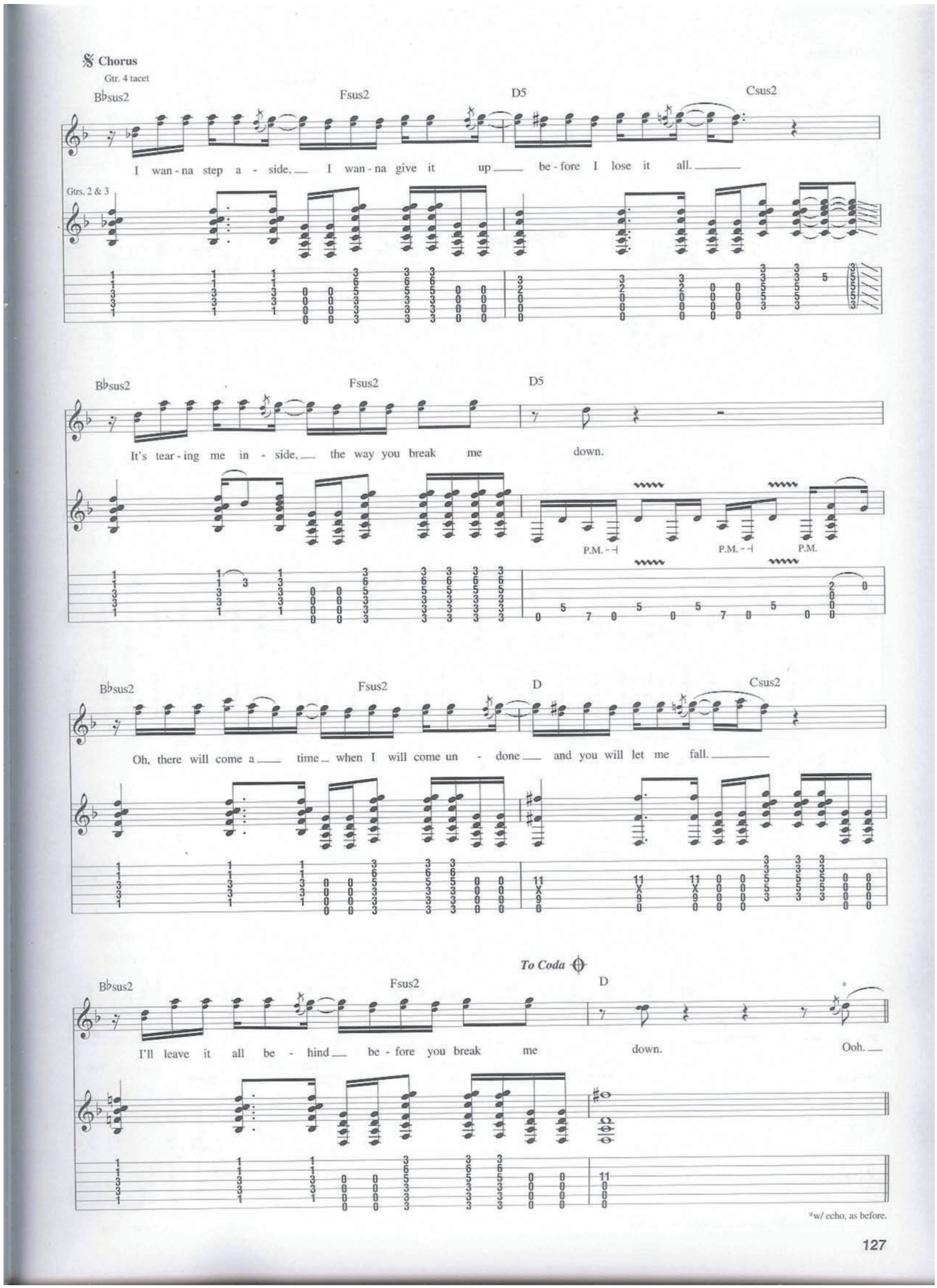
Csus2 G5 Gmaj9 Fsus2 Dadd9

lost on a high - way that nev - er takes me home.

Gtr. 4

Gtrs. 2 & 3

*Vol. swell


Chorus
Gtr. 4 tacet
B♭sus2
Fsus2
D5
Csus2
I wan - na step a - side, I wan - na give it up be - fore I lose it all.
Gtrs. 2 & 3
B♭sus2
Fsus2
D5
It's tear - ing me in - side, the way you break me down.
P.M.
P.M.
P.M.
B♭sus2
Fsus2
D
Csus2
Oh, there will come a time when I will come un - done and you will let me fall.
To Coda
B♭sus2
Fsus2
D
I'll leave it all be - hind be - fore you break me down.
Ooh.
*w/ echo, as before.

Interlude

Gtrs. 2 & 3 tacet

D5 C♯5 E5 B♭sus2 Fsus2 Fmaj9

Gtr. 4

let ring

let ring

Csus2 G5 Gmaj9 Fsus2 D Dsus4 D

Oh. Yeah. 2. The

Verse

Gtr. 4: w/ Rhy. Fig. 1

D5 C♯5 E5 B♭sus2 Fsus2 Fmaj9

weight of a thou - sand lies, of

Csus2 G5 Fsus2 D Dsus4 D

prom - is - es bro - ken, a, haunt me all the time. You

D5 C♯5 E5 B♭sus2 Fsus2 Fmaj9

say that you're sure to change. But that

~LWF0127

D.S. al Coda

Csus2 Gsus2 Gmaj9(no3rd) Fsus2 Dadd9 Dsus4 D

black heart re - veals that you'll al - ways stay the same.

(You'll al - ways stay the same.)

Gtr. 4

Gtrs. 2 & 3

P.S.

12

Coda

D5 E5

down. Oh. And I

P.M. P.M. P.M. P.M. P.M.

Bridge

Fsus2 Csus2 G5 D G5

re - al - ize for - give - ness is call - ing, and it's call -

Rhy. Fig. 2

*w/ echo, set for half-note regeneration, w/ 1 repeat.

~LWF0128

Gtrs. 2 & 3: w/ Rhy. Fig. 2

D — Fsus2

- ing. And I've de - nied the rea -

Gtr. 5 (elec.) — Rhy. Fig. 3

mf

w/ dist.

End Rhy. Fig. 2

Gtrs. 2 & 3

Csus2 — G5 — D5 — G5

- son I'm fall - ing, yeah, I'm fall -

End Rhy. Fig. 3

Gtr. 5

*w/ echo, as before.

Gtr. 5: w/ Rhy. Fig. 3

D — Fsus2

- ing. So let go.

Gtrs. 2 & 3

~LWF0129

Csus2 D5

P.M. P.M. P.M.

Chorus

Gtr. 2 tacet

B♭sus2 Fsus2

I wan - na step a - side, I wan - na give it up

*Gtrs. 6 (acous.) & 7 (elec.)

Gtr. 2

mp

*Gtr. 7 w/ slight dist. Composite arrangement

Gtr. 3

Gtr. 3 tacet

D Csus2 B♭sus2 Fsus2

be - fore I lose it all. It's tear - in' me in - side, the way you break me

Gtrs. 6 & 7

Gtrs. 2 & 3

**Vol. swell

~LWF0130

Gtrs. 6 & 7 tacet

D5 B♭sus2 Fsus2

down. But there will come a time when I will come un - done

Gtrs. 2 & 3

D Csus2 B♭sus2 Fsus2

and you will let me fall. I'll leave it all be - hind be - fore you break me

Outro

Gtr. 1: w/ Riff A

D5 B♭sus2 Fsus2

down. Oh.

P.M. P.M. P.M.

~LWF0131

D5 Csus2 B♭sus2 Fsus2

Oh.

D5 B♭sus2 Fsus2

Oh.

P.M. P.M. P.M.

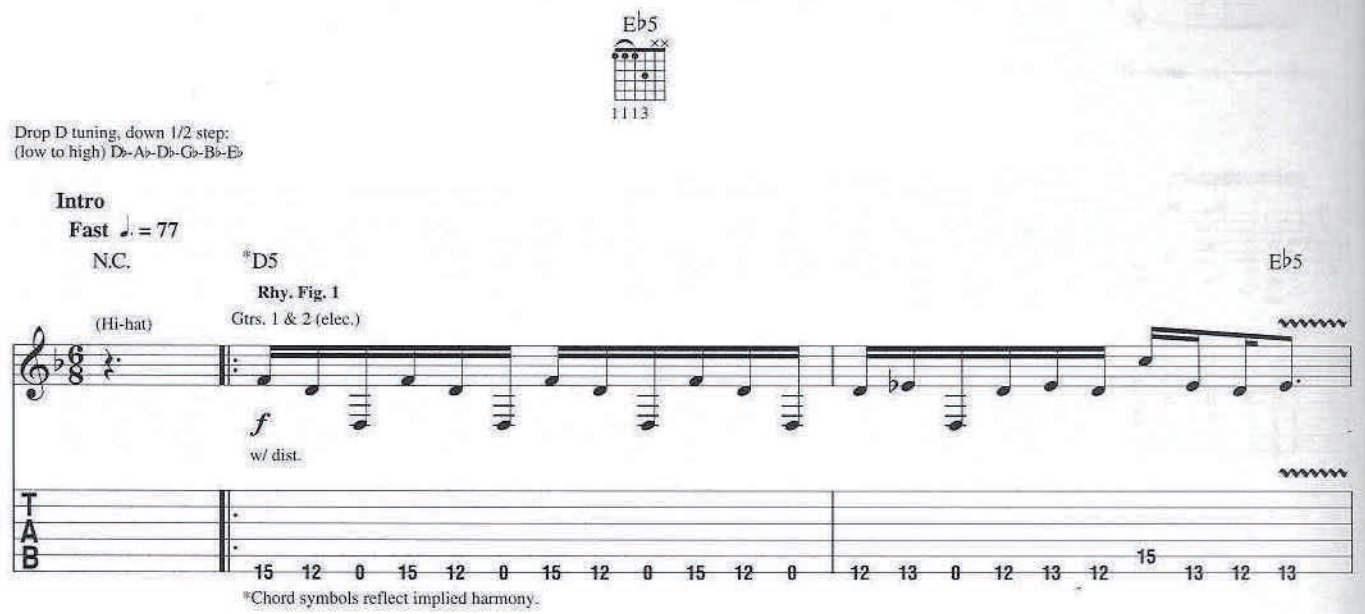
D5 Csus2 B♭sus2 Fsus2 Dsus2

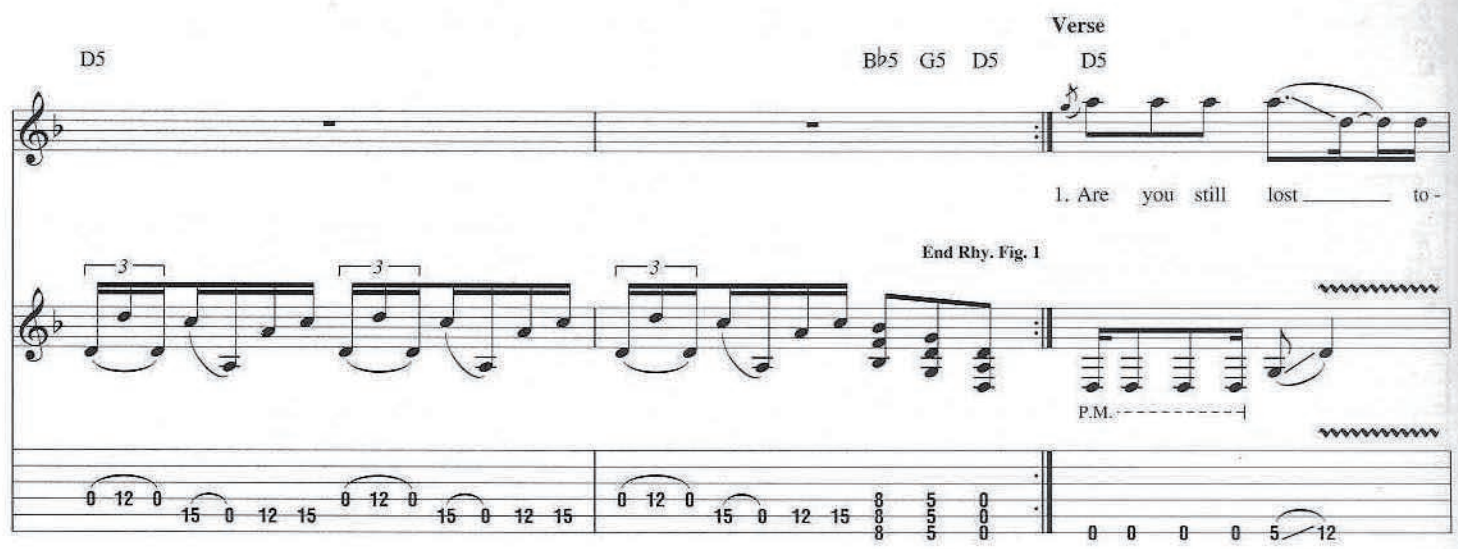
Oh.

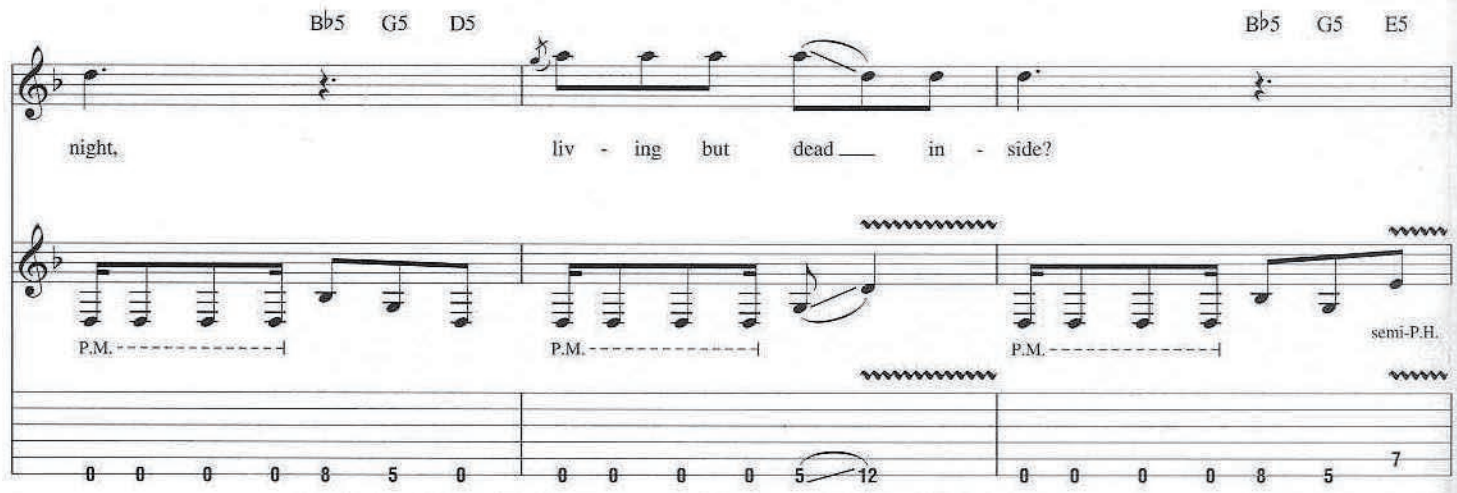
~LWF0132

White Knuckles

Words and Music by Mark Tremonti and Myles Kennedy







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~LWF0133

D5 B♭5 G5 D5 E♭5

This is a proc - la - ma - tion, this is a call___ to rise.

Riff A End Riff A

P.M. P.M. P.M. P.M.

0 0 0 0 5 12 0 0 0 0 8 5 0 0 0 0 0 5 12 0 0 0 0 8 13

D5 B♭5 G5 D5 B♭5 G5 E5

Are you a - bused, a - lone, walk - ing with bro - ken bones?_ If

Riff C

Gtr. 3 (elec.)

mf

w/ dist.

19 19 19 19 19 19 / X X X X X X / 17 17 17 17 17 17 | 19 19 19 20 20 20 17 17 17 / X X X X X X X X X / 17 17 17 18 18 18 15 15 15 | 17/19 19 19 19 19 19 / X X X X X X / 15/17 17 17 17 17 17 | 19 19 19 22 22 22 20 20 20 / X X X X X X X X X / 17 17 17 20 20 20 18 18 18

Riff B End Riff B

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. semi-P.H.

0 0 0 0 5 12 0 0 0 0 8 5 0 0 0 0 0 5 12 0 0 0 0 8 8 5 5 7

D5 B♭5 G5 D5

you feel you've been for - got - ten, let this song guide___ you

17/19 19 19 19 19 19 19 / X X X X X X X / 15/17 17 17 17 17 17 17 | 19 19 19 20 20 20 17 17 17 / X X X X X X X X X / 17 17 17 18 18 18 15 15 15 | 17/19 19 19 19 19 19 19 / X X X X X X X / 15/17 17 17 17 17 17 17

*Riff D

P.M. P.M. P.M.

0 0 0 0 5 12 0 0 0 0 8 5 0 0 0 0 0 5 12

*Gtr. 1 only.

Pre-Chorus

D5 | Gtr. 1 tacet B♭ | Gtr. 3 tacet F5

home. We are the dis - il - lu - sioned,

End Riff C | Fill 2 | End Fill 2

Gtr. 3

*Gtrs. 4 (acous.) & 5 (elec.)

Riff E

mf

let ring throughout

*Gtr. 5 w/ clean tone.

End Riff D | Fill 1 | End Fill 1

Gtr. 1

steady gliss.

(12)

Gtr. 2

(12)

E♭5 | D5 | B♭5 | F5

we've been left want - ing more. Be - fore ev - 'ry as - pi - ra - tion hits the

Gtrs. 4 & 5

Gtr. 2

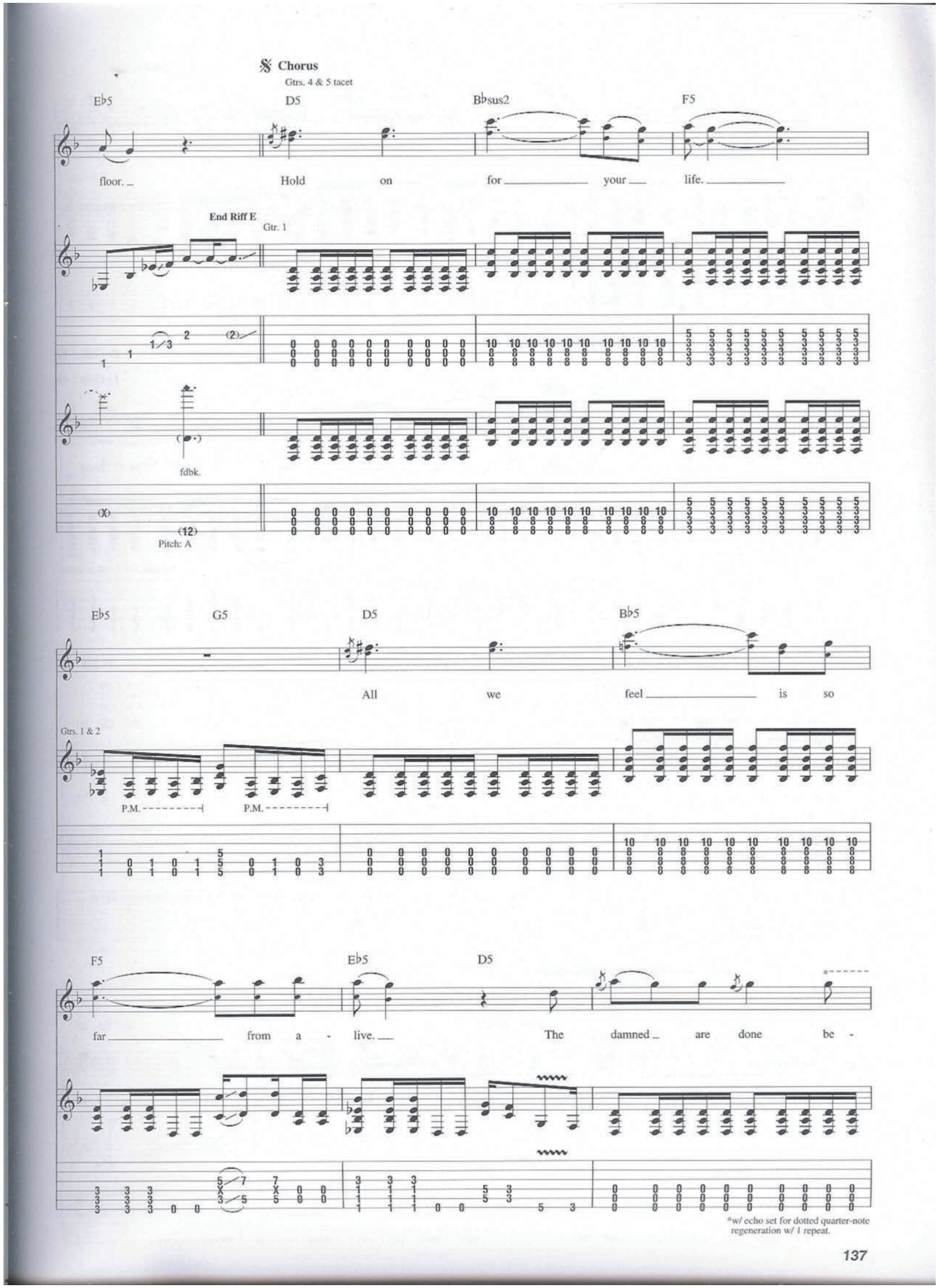
**fdbk.

(12)

Pitch: E

**Microphonic fdbk., not caused by string vibration.

~LWF0135


Chorus
Gtrs. 4 & 5 tacet
E♭5
D5
B♭sus2
F5
floor.
Hold on for your life.
End Riff E
Gtr. 1
fdbk.
Pitch: A
E♭5
G5
D5
B♭5
All we feel is so
Gtrs. 1 & 2
P.M.
P.M.
F5
E♭5
D5
far from a - live.
The damned are done be -
*w/ echo set for dotted quarter-note regeneration w/ 1 repeat.

B♭sus2 F5 E♭5 G5

liev - ing, and the curs - ed dream no more. So

To Coda 1

To Coda 2

D5 B♭5 F5

hold on for your life, be - cause

(2nd time, Gtr. 1 cont. in slashes)

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E♭5 D5 E♭5 N.C. D5 E♭5 D5 B♭5 G5 D5

on - ly the strong sur - vive. 2. They

P.M.

Verse

Gtrs. 1 & 2: w/ Riff B

D5 B♭5 G5 D5 B♭5 G5 E5

tell you what you should be, they sell you their plas - tic dreams. O -

Gtrs. 1 & 2: w/ Riff A

D5 B♭5 G5 D5 E♭5

pin - ions are all pro - vid - ed, but noth - ing is what it seems. I

~LWF0137

Gtr. 3: w/ Riff C

D5 B♭5 G5 D5 B♭5 E♭5 A♭5

dare you to take con - trol, 'cause emp - ty are hands and bruised are the souls of

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

0 0 0 0 5 12 0 0 0 0 8 5 0 0 0 0 0 5 12 0 0 0 0 8 5 6 6

Gtr. 1: w/ Riff D

D5 B♭5 G5 D5

those who show no re - sist - ance, of those who are weak be - low.

Gtr. 2

P.M. P.M. P.M.

0 0 0 0 5 12 0 0 0 0 8 5 0 0 0 0 0 5 12

Pre-Chorus

Gtr. 1: w/ Fill 1
Gtr. 3: w/ Fill 2
Gtrs. 4 & 5: w/ Riff E

D5 B♭5 F5 E♭5

We are the dis - en - chant - ed who die with each pass - ing

*fdbk.

(12)

Pitch: E
*Microphonic fdbk., not caused by string vibration.

D.S. al Coda 1

D5 B♭5 F5 E♭5

day. No one here un - der - stands us, so I say...

(X) 12

Coda 1

Interlude

E♭5 — D ⑥ open — Gtr. 1 tacet D5 — E♭5

Gtr. 1

on - ly the strong sur-vive, ah.

Gtr. 2

mf

steady gliss.

*Lower vol. knob to 3/4 vol.

D5 F5 E♭5 D5 C5 D5 E♭5

D5 N.C. — 8va — D5 Gtrs. 1 & 2 *loco* — E♭5 D5 Dm C5 C

**f

Harm.

**Full vol.

Bridge

B♭5 N.C. B♭sus2 F/A D5 E♭5

How will it feel to live a lie

P.H.

Pitch: B♭

~LWF0139

D5 C5 D5 C5 B♭sus2 F/A

un - til your dy - ing day? Where noth - ing is real, as

D5 E♭5 D5 Dm B♭sus2

we sac - ri - fice, bend - ing un - til we break. It's been re -

P.M.

F/A D5 E♭5 D5 C5 F5 E5

vealed, hold on for your life, dreams are not theirs to

P.H.

Pitch: B♭

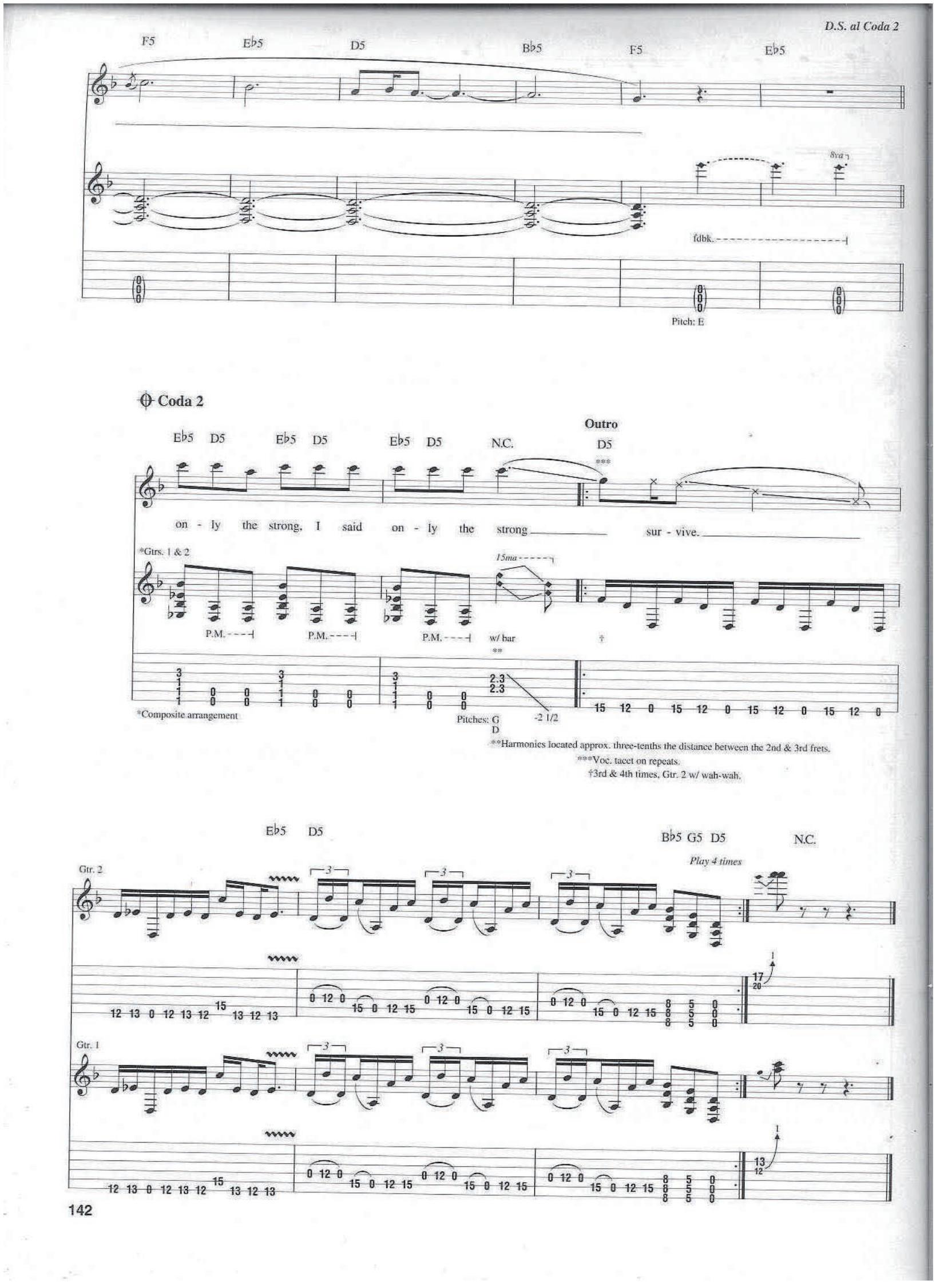
Interlude

Gtrs. 4 & 5: w/ Riff E

B♭sus2 F/A D5 B♭5

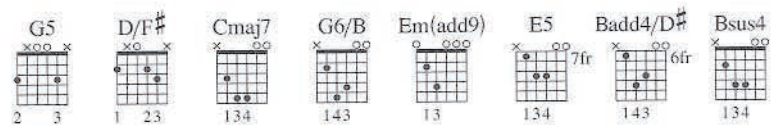
take. Dreams are not theirs to take. Ah.

~LWF0140


D.S. al Coda 2
F5
E♭5
D5
B♭5
F5
E♭5
8va
fdbk.
Pitch: E
Coda 2
Outro
E♭5 D5 E♭5 D5 E♭5 D5 N.C. D5
on - ly the strong. I said on - ly the strong sur - vive.
*Gtrs. 1 & 2
15ma
P.M.
w/ bar
Pitches: G D
-2 1/2
*Composite arrangement
**Harmonics located approx. three-tenths the distance between the 2nd & 3rd frets.
***Voc. tacet on repeats.
†3rd & 4th times, Gtr. 2 w/ wah-wah.
E♭5 D5
B♭5 G5 D5 N.C.
Play 4 times
Gtr. 2
Gtr. 1

Wayward One

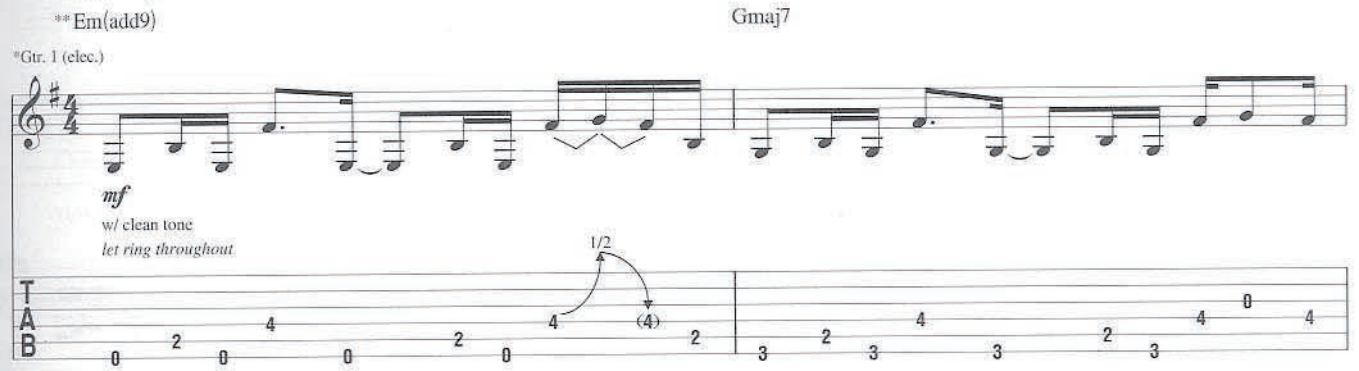
Words and Music by Mark Tremonti and Myles Kennedy



Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

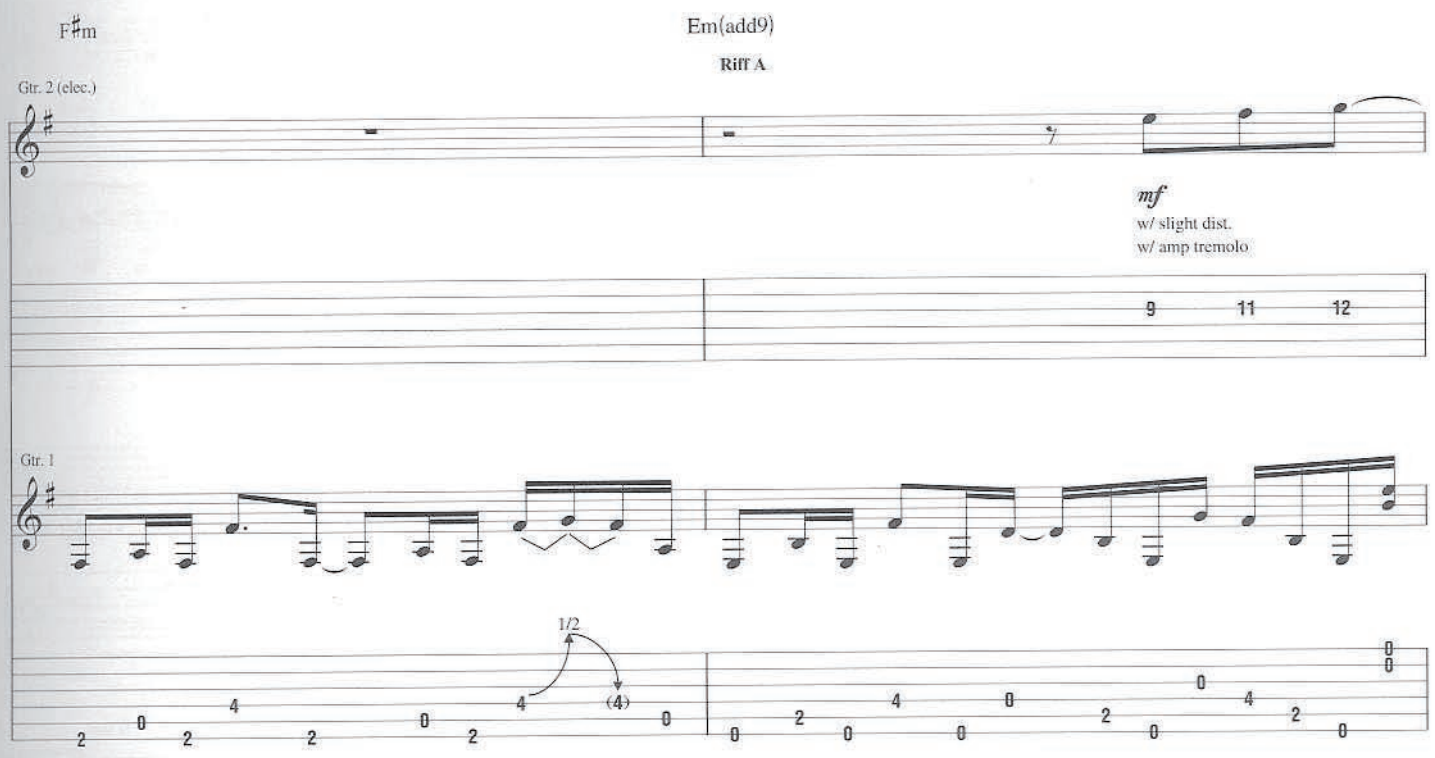
Intro

Moderately slow ♩ = 75



*Doubled throughout

**Chord symbols reflect implied harmony.



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Gmaj7 F♯m

Riff B

8va

Gtr. 3 (elec.)

p

w/ dist.
fdbk.

Gtr. 2

End Riff A

Gtr. 1

1/2

Verse

Gtr. 2 tacet

Em(add9) Em(add9) Gmaj7

Gtr. 3 tacet

1. And they cry, and they call as the way -

8va

End Riff B

Gtr. 3

Riff C

Gtr. 1

1/2

~LWF0143

Gtr. 2: w/ Riff A

F♯m Em(add9)

- ward walk a - lone. Cit - y lights,

Gtr. 1

1/2

Gmaj7

ur - ban sprawl in a place

(Cit - y lights, ur - ban sprawl.)

1/2 1/2

F♯m Em(add9)

no one should know. Show no grace,

End Riff C

1/2

Pre-Chorus

Cadd♯4 Em(add9)

show no love. These mean streets

(Show no grace, show no love.)

Riff D

Cadd♯4 B(♭6)

— are meant — for — none. — Take them back —

Gtrs. 4 & 5 (elec.) w/ dist.

f

Gtr. 1 *divisi*

End Riff D

Chorus

Gtr. 1 tacet

E5 B/D♯ B5/F♯ Csus2/G

— to — the — start. — Let the pur - est of heart know their worth —

Rhy. Figs. 1 & 1A

Gtrs. 4 & 5

G D/F♯ C/E G6/E Esus2

— is still spo - ken. As they fight —

Gtr. 4

P.M. - - -|

Gtr. 5

P.M. - - -|

E5 B/D♯ B5/F♯ Csus2/G

to ex - ist, we ne - glect and re - sist. Let this cir -

G D/F♯ C/E G6/E Esus2 Em(add9)

Interlude

Gtr. 3: w/ Riff B

- cle be bro - ken.

*Gtrs. 2 & 6

*Gtr. 2: amp tremolo off. Gtr. 6: Elec. sitar arr. for gtr., played *mf*. Composite arrangement

Gtr. 4

End Rhy. Fig. 1

Gtr. 1

P.M. - -|

(cont. on lower staff)

1/2

Gtr. 5

End Rhy. Fig. 1A

Gtrs. 4 & 5

P.M. - -|

~LWF0146

Gtrs. 4 & 5 tacet

Gmaj7 F♯m Em(add9)

2. Bro - ken homes, _

1/2

Verse

Gtr. 1: w/ Riff C
Gtrs. 2 & 6 tacet

Em(add9) Gmaj7

_ bro - ken lives, _ they re - peat _

*Gtr. 7 (elec.)

mf

w/ slight dist.

**

*Doubled throughout

**Continuous vibrato while strumming.

F♯m Em(add9)

_ them - selves _ in time. _ It's passed on _

~LWF0147

Gmaj7

down the line till we heal

(It's passed on down the line.)

F♯m Em(add9)

the wounds in - side. It's not too late

Pre-Chorus

Gtr. 1: w/ Riff D
Gtr. 7 tacet

Cadd♯4 Em(add9) Cadd♯4

to make things right. Dress the wounds with love's pure light.

(Not too late. Make things right.)

Gtr. 8 (acous.)

p
w/ slide

~LWF0148

Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A
Gtr. 8

B(♭6) E5 B/D♯ B5/F♯ Csus2/G

Take them back to the start, let the pur - est of heart know their worth

Gtr. 8

Gtrs. 4 & 5
divisi

13

G D/F♯ C/E G6/E Esus2 E5 B/D♯

is still spo - ken. As they fight to ex - ist, we ne - glect

B5/F♯ Csus2/G G D/F♯ C/E G6/E Esus2

and re - sist. Let this cir - cle be bro - ken.

Interlude

Gtrs. 4 & 5 tacet

*B(♭6) B(♮6/♭9)/C G(♯5) B(♭6)/F♯ Em(add9)

Gtr. 9 (elec.)

mp

w/ clean tone

7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8 7 8

Gtr. 10
(acous.)

let ring throughout

mf

Gtr. 10

Gtrs. 4 & 5
divisi

4 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0 5 0 0 5 0 0 5 0 5 0 0 5 0 0 5 0

*Chord symbols reflect overall harmony.

~LWF0149

B(♭6) B(♮6)/C G(♯5) B(♭6)/F♯ Em(add9)

Oh.

B(♭6)/C B(♮6) G(♯5) B(♭6)/F♯ Em(add9)

Oh.

fdbk.

Gtr. 3

Gtr. 9
divisi

~LWF0150

Bridge

Gtrs. 3, 9 & 10 tacet

B(♭6) B(♮/♮)/C G(♯5) B(♭6)/F♯ Em(add9)

They're still wait - ing, they still cry. They wan - na know they'll be al - right.

Gtr. 5

P.M.

Gtr. 4

P.M.

B(♭6) B(♮/♮)/C G(♯5) B(♭6)/F♯ Em(add9)

All I'm say - ing, can we try to bring the way - ward ones back home to -

P.M.

P.M.

G5 D5 G/B C5 Em(add9)

night? ...to bring the way - ward ones back home to -

Gtrs. 4 & 5

P.M.

P.M.

B(♭6) B(♮9)/C G(♯5) B(♭6)/F♯ Esus2

night? Take them back

Gtr. 5

Gtr. 4

Chorus

E5 Badd4/D♯ Bsus4 Cmaj7

to the start, let the pur - est of heart know their worth

*Gtrs. 5 & 10

(Gtr. 10, cont. in slashes)

*Gtr. 5 played *mp* (1/2 vol.).

Gtr. 4

**mp

**1/2 vol.

G5 D/F♯ Cmaj7 G6/B Em(add9)

Gtr. 10

is still spo - ken. As they fight

Gtrs. 4 & 5

***f

P.S.

***Full vol.

E5 Badd4/D♯ Bsus4 Cmaj7

Rhy. Fig. 2

— to — ex - ist, — we ne - glect — and re - sist. Let this cir -

G5 D/F♯ Cmaj7 G6/B Em(add9)

End Rhy. Fig. 2

- cle be bro - ken. —

Gtr. 11 (elec.)

8va

*<f

w/ dist. & wah-wah fdbk.

Pitch: B

*Vol. swell

1/2

Gtr. 4

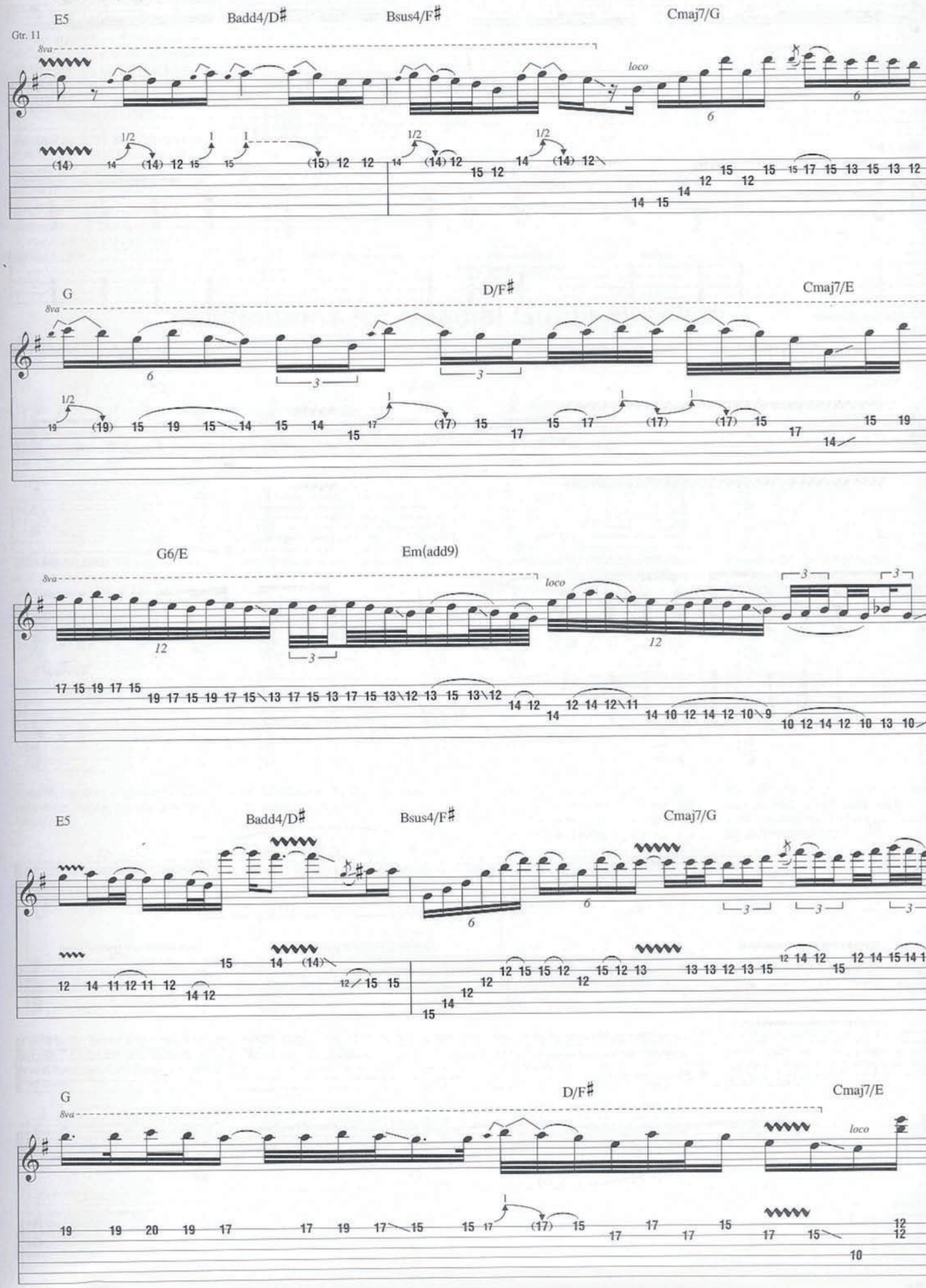
P.M.

Gtr. 5

P.M.

Outro-Guitar Solo

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A (1st 7 meas.)
Gtr. 10: w/ Rhy. Fig. 2 (2 times)



~LWF0154

Gtr. 11

G6/E

Em(add9)

*Gtrs. 4 & 5

*Composite arrangement

Csus2

G/B

G5

F♯5

P.M.

Free time

E5

Ah, ah. Ah.

Harm. H.H.

fdbk.

Pitch: G♯

TIES THAT BIND ★ COME TO LIFE ★ BRAND NEW START ★ BURIED ALIVE

COMING HOME ★ BEFORE TOMORROW COMES ★ RISE TODAY ★ BLACKBIRD

ONE BY ONE ★ WATCH OVER YOU ★ BREAK ME DOWN ★ WHITE KNUCKLES ★ WAYWARD ON

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